

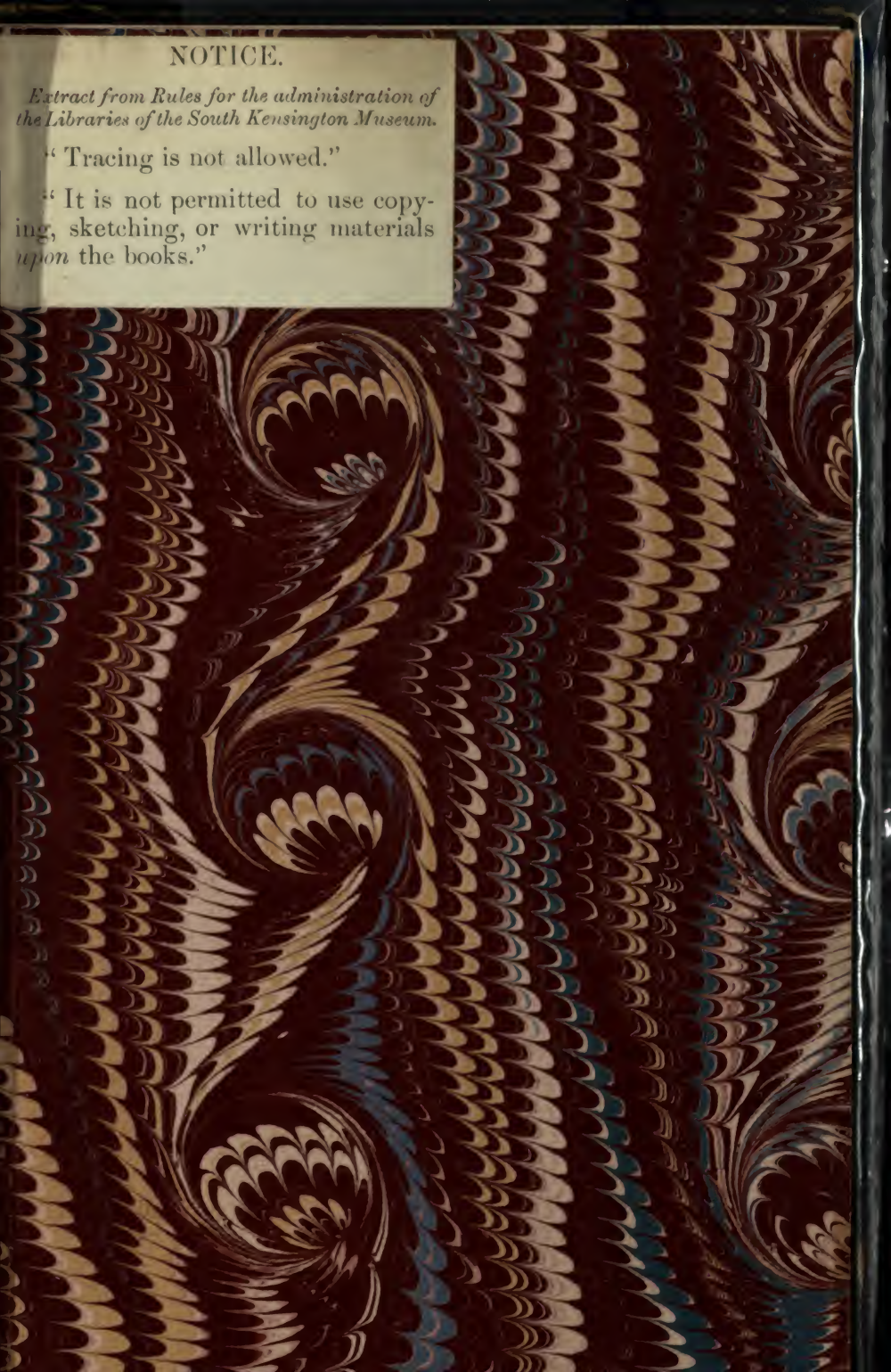
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PRICE HALF-A-CROWN.

THE HANDBOOK  
of  
**Architectural Ornament**

ILLUSTRATING AND EXPLAINING  
**THE VARIOUS STYLES OF DECORATION**  
EMPLOYED IN THE  
**GREAT EXHIBITION OF 1851.**

By W. GIBBS, ORNAMENTAL ENGRAVER,  
22, ELIZABETH STREET SOUTH, PICCADILLY.

LONDON: ACKERMANN & CO.,  
96, STRAND.

By Appointment to H.M. the Queen,  
H.R.H. Prince Albert, H.R.H. the Duchess of Kent, & the Royal Family

132









*Continued after the*

THE HANDBOOK  
OF  
ARCHITECTURAL ORNAMENT,

ILLUSTRATING AND EXPLAINING

The various Styles of Decoration

EMPLOYED IN THE

GREAT EXHIBITION OF 1851;

AND INTENDED AS A

Guide to Designers and Draughtsmen.

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BY W. GIBBS, ORNAMENTAL ENGRAVER,  
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LONDON: ACKERMANN & CO., 96, STRAND.  
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26.11.67.

SUMFIELD AND JONES,  
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KING'S HEAD COURT, HOLBORN HILL.



## P R E F A C E.

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The rapid progress of the art of ornamental design in this country, and the distinguished patronage under which it is fostered, form the principal reasons that can be urged for the publication of the present book. So far we claim common origin with the multitude of volumes—from the magnificent folio to the unpretending duodecimo—on similar subjects that the spirit of the age has prompted into existence. But taking them all, rank and file, meritorious or otherwise, we find a deplorable hiatus in that department which we now endeavour to occupy. We have aimed at becoming the instructors of the masses, by combining economy and quality—the grand desiderata of every species of popular education ; an object hitherto forgotten, or, at least, overlooked.

The following pages have been designed for the instruction of the *workman* by appealing to the eye through the media of pictorial representations, and at the same time arresting attention by simply-worded descriptions. In performing our task we have avoided, as much as possible, mere technical language, feeling that that which expresses a matter faithfully in ordinary phrases possesses an incomparable advantage over the peculiar diction of the schools.

The instruction of our artizans has now become a subject of the greatest importance. Experience has fully proved, that the educated worker is no longer the mere drudge of the designer, but a being entering with some portion of the latter's enthusiasm upon the project in hand. He has a trained intellect to appreciate, if not to suggest ; and this at once raises him in the scale of utility.

By understanding the purpose of his work, he is enabled to direct his exertions more efficiently : by comprehending the extent of his toil, he can dispose of his powers to the best advantage. It is the natural result of education to make men ambitious, not in the sordid sense of the term, but in its highest and purest meaning—the ambition of being useful. There is no exhibition more degrading than an unwilling worker ; for in his toil we behold the prejudice of his mind and the debasing influences quick within him.

The Great Exhibition of Arts, Sciences, and Manufactures in 1851 has also urged us to the speedy execution of our labour. We have considered it not improbable that the throngs of artizans visiting our National Exposition will appreciate our manual, as forming a useful guide in explaining the different styles of ornament which abounded amidst the varied collection of man's ingenuity. Indeed, for this purpose at least, we are certain that our work will be found serviceable, as we know of none of the same character readily obtainable by the masses.

In the hope, then, that what we have done may have a beneficial effect, according to our expectations, we commit our bantling to the charge of the public, trusting to their generosity for its ultimate success.

F. B. T.

*London, Nov., 1851.*

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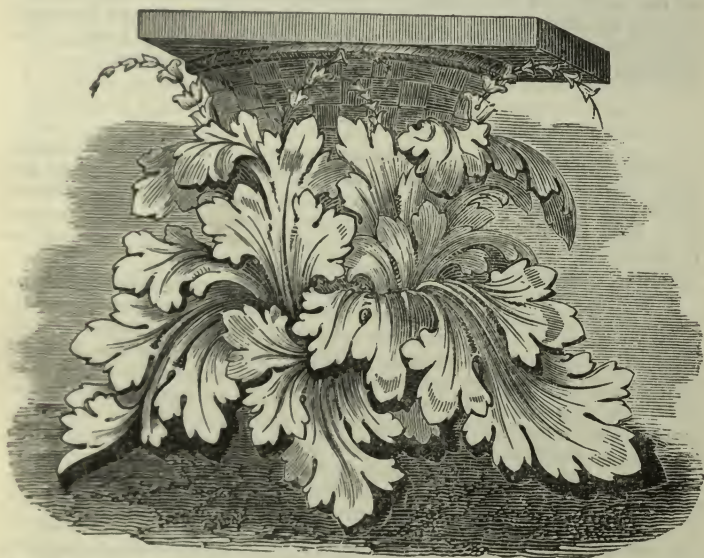




A

# HISTORY OF THE ACANTHUS,

ETC. ETC.



## THE ACANTHUS-LEAF OF THE CORINTHIAN CAPITAL.

Of the natural objects adopted by the ancients as the leading feature of their architectural decorations, none is more fitted for the enrichment of capitals, from the graceful convolutions of its outline, the luxuriance of its foliage, and the breadth of its masses of light and shadow, than the celebrated acanthus-leaf of the Corinthian column. It originated in an incident handed down to us by historians, and which, if it be not authentic, at all events deserves to be so, as the Italians say.

B

The versions of the story vary slightly. A custom prevailed from the earliest ages, and still survives, of placing flowers, fruits, and other pleasing objects on tombs, as offerings to the shades of the departed, or as affectionate tokens of remembrance. A nurse of Corinth (so runs the tale, as preserved by Vitruvius) had thus placed a small wicker basket filled with fruit near the tomb of a little child, and, as a precaution against removal or depredation, had deposited a large flat tile over it. The mortuary tribute chanced to be placed exactly on the root of that species of the dock-plant known as the *acanthus mollis* or *spinosa acanthus* (prickly dock-leaf), which, in the course of time, burst forth and expanded in graceful and fantastic folds around the weighted basket, which obstructed its growth. Calamachus, a celebrated Athenian sculptor in marble, happening to pass by the tomb, was struck with the elegant appearance of the basket thus decorated by the luxuriant acanthus, whose leaves and flowrets, being depressed in the centre, had grown up in graceful convolutions around it; the tips of the leaves and the flowrets, finding themselves resisted by the angles of the tile, were forced to convolve in the form of volutes—the angular flowrets forming the *helices* of the capital (of the Corinthian column, to which Calamachus subsequently adapted and modified his discovery), the central ones the *caulicoles*, the basket the *campana* or bell, and the tile the *bacus*. The acanthus foliage is applicable to every branch of manufacture.

## ON STYLE.

Much has been said and written on purity of style, and it may startle some to see it asserted, that this has only had a tendency to retard the progress of ornamental design in this country. Many styles of ornament being destitute of the first principles of beauty, a servile adherence to them is not only a very questionable kind of purity, but calculated to corrupt the taste and hinder originality of conception.

If an ornamental designer were asked to imitate a fellow-artist, he must, unless conscious of inferiority, feel his reputation compromised by the request. The same remark applies to any profession in which originality constitutes excellence. If one poet imitates the work of another poet, he thereby acknowledges his own deficiency; and so does the artist who copies the work (either ancient or modern) of another artist. But in neither case can the works copied constitute or supersede the laws or first principles of art: the greatest merit of all works of art, either in poetry, music, painting, or sculpture, consists in their being unlike the style of any that have preceded them; for there are no limits to the inventive powers of genius—indeed, it is only invention and originality that prove the possession of that divine gift. The mode of teaching the ornamental arts in this country has been of an opposite character: what has hitherto been understood by purity of style, is nothing more than servility of copying, and were we to inquire very closely into the origin of what are termed styles of ornament, we should find their claims to this distinction to rest on a foundation very slight and unsatisfactory.

The most beautiful specimens of ornamental designs of ancient architecture have, of course, been handed down to us by the same people and the same era that have supplied to us the most beautiful specimens of the arts of sculpture and architecture. But for the perishable nature of the materials, it is highly probable that we might have owed to the same period and people the finest specimens, not only of pictorial art, but of that kind of design peculiar to manufactures and interior decoration.



When we take this in connexion with what we know of the poetry, the music, and, above all, the geometry of the same period, we can scarcely help feeling convinced that some fixed principles of taste and beauty were known and acknowledged amongst that extraordinary people at this period of their general refinement. And the more so because the progress of natural philosophy in succeeding ages has proved that there are ruling principles by which the sciences are in almost all cases identified with one another, and by which, again, the arts are identified with the sciences, and upon which they are reciprocally united.

## FOLIAGE, AS APPLIED TO ORNAMENT.

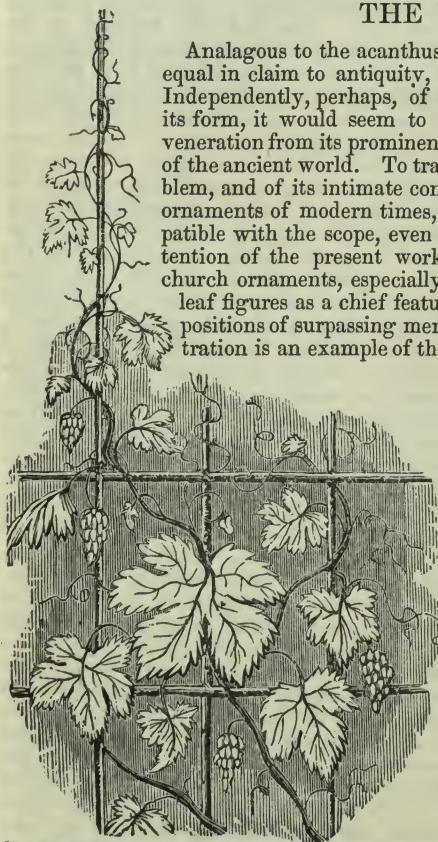
The adaptation of ornamental foliage of various kinds to the purposes of architectural and artistic decoration, is one of the most natural, and would appear to have been one of the very earliest efforts of human ingenuity. There is so direct and intimate a relation between our natural perceptions of beauty in form, and the graceful productions of the vegetable kingdom, as to awaken almost instinctively a pleasurable sensation in even the most uncultivated mind. The first rude attempts at delineating the general form of some particular tree or shrub—familiarily associated, according to local position or varying climate, with the idea of abundant nutriment, refreshing shade, or grateful beverage—soon expanded, beneath the hands of the designer, into the more elaborate combinations of the running scroll, the sculptured cornice, or chiselled vase. The decorative system of particular nations of antiquity subsequently came to be characterized by the species of ornamental foliage adopted by them in the enrichment of their works, whether of painting or sculpture.

The palm-tree, with its slender but towering stem, and gracefully-spreading branches, constituted the main feature of ornament in the East; the vine, the laurel, the ivy, the acanthus, and the honeysuckle figured in endless variety throughout the classic embellishments of ancient Greece; and the lotus-leaf and radiating palm (both of them, probably, adopted from India) prevailed in Egypt. As regards the majority of these classes of ornamental foliage, a certain conventional form, departing considerably, in many instances, from a strict imitation of nature, would appear to have been adopted, more especially in the classical times of Greece and Rome. During the last half-century a decided tendency has been manifested towards the emancipation of decorative art from the restrictions which a rigid adherence to time-honoured precedents had imposed on the efforts of imagination and inventive genius. The constant repetition of these conventional forms—however in themselves worthy of admiration—had produced a feeling of satiety, only to be removed by infusing into the details of artistical embellishment a greater freedom of conception and freshness of tone—in a word, by relying on the beauties of unfettered nature as the source of inspiration. In all the minor departments of design, more particularly with reference to the arts and manufactures, a sensible improvement in this direction has of late been observable throughout Europe; and if England still continues to lag somewhat behind her competitors of France and Germany in this noble and spirit-stirring race for pre-eminence in a branch of the fine arts so calculated to enhance the value of her industrial productions, it is not from any dearth of native talent or original capacity, but rather from the absence of that efficient system of schools of design for decorative artizans, which has been productive of such highly beneficial results on the continent. In our own country, one, perhaps the most fatal and obstructive of all impediments to

a rapid advance in the career of decorative design, has lately, we rejoice to say, given unequivocal symptoms of decline—we allude to that mistaken sense of relative superiority and of artistical etiquette which has hitherto deterred the class of individual professors, occupying a distinguished rank in what are usually denominated “the higher walks of art,” from condescending to devote their attention to the subject of internal and external decoration, as being a department incompatible with the dignity of their social position. That so unfavourable and depreciating an estimate of the importance of decorative art is based on no very tenable grounds, is sufficiently clear, we should imagine, from the fact of a Raffael, a Benvenuto Cellini, and a brilliant array of comparatively minor, but still illustrious names in Italy, and a Flaxman in our own times, not having disdained to extend the aid of their mighty genius to the embellishment of interiors, and even to perfecting the outward form of objects of manufacture destined to the uses of common life. Surely, no risk of degradation is to be incurred by following in the track honoured by the footsteps of the “Prince of Art.”

### THE VINE.

Analogous to the acanthus in sacerdotal character, and equal in claim to antiquity, may be classed the vine-leaf. Independently, perhaps, of the graceful eccentricities of its form, it would seem to have been held in universal veneration from its prominence in the mythological system of the ancient world. To trace the true history of this emblem, and of its intimate connexion with the ecclesiastical ornaments of modern times, would occupy a space incompatible with the scope, even if it harmonized with the intention of the present work. Suffice it to say, that in church ornaments, especially of the middle ages, the vine-leaf figures as a chief feature in various decorative compositions of surpassing merit. The accompanying illustration is an example of the vine-leaf in its natural state.



### THE LAUREL.

Our second illustration is the laurel, another prevalent subject in classical ornament. Chiefly as emblematical of excellence in the pursuits of glory and ambition, the laurel has attained its celebrity in decoration; but from the elegance of its form, it may justly be said to possess an interest of a far superior order in the estimation of admirers of excellence in art.

One of the most frequently occurring forms of this species of foliated ornament in ancient sculpture, is in the alternating series of the

leaves and berries in the “triumphal crown” presented by colonies and pro-



vinces to generals who had gained great victories; and in the grand processions awarded in honour of such victories, these crowns or garlands occupied a distinguished place in the customary insignia. That the laurel, itself, was a preservative from the effects of lightning, was a



superstition much in vogue with the ancients, as we may gather from their historians; and that even the Roman emperors, themselves, were not exempt from so vain a conceit, we learn from the anecdote related by Suetonius of the emperor Tiberius, who, during a thunder-storm, was accustomed to cover his head with a laurel chaplet, in the firm conviction of the efficacy of this species of lightning-conductor, or rather lightning-avertter. The leaf and berry, also, not unfrequently occur in the shape of a closely-serried fillet, or running band. The essential point to be attended to in laurel ornament is the peculiar lance-headed character of the leaves, and the tendency of the latter to arrange themselves in something of a scale-like or overlapping form.

### THE PALM.

Antecedent, probably, to the acanthus, the natural form most in requisition for the higher style of ornament was the palm-tree, whose prominent features the Hindús, and subsequently the ancient Egyptians, contrived to modify into a system of architectural decoration, which, if it be inferior as regards fulness and breadth to the contours of the acanthus-leaf, is yet far from destitute of peculiar impressiveness and interest. The feathery outline of the palm-leaf may be thought to detract somewhat from its applicability to continuous ornament, which requires an unbroken flow of outline; but even this defect is found, in the vestiges of ancient Egyptian art, to have been turned to good account. In these compositions, the slender and elegant stem of the palm-tree (or, perhaps, more frequently a cluster of the stems), bound together by a string or fillet after the fashion of the Roman *fascies* or lictor's rod, constituted the shaft or column, whilst the capital was formed by the radiating elongated leaves, uniformly and gradually reduced, towards the extremity, from the capriciousness and luxuriance of their natural growth, to a standard of conventional beauty. Tradition asserts, that the capitals of the columns in Solomon's Temple at Jerusalem were composed of the palm-leaf; and there exist throughout Syria sufficient proofs that this ornament was held in high veneration by the inhabitants long prior to Solomon's era. In the modern Romish church, the palm, from certain associations with the early history of the faith, is a favourite element in ecclesiastical ornament; and by Italian sculptors and decorators it has been introduced into compositions of great taste and elegance.



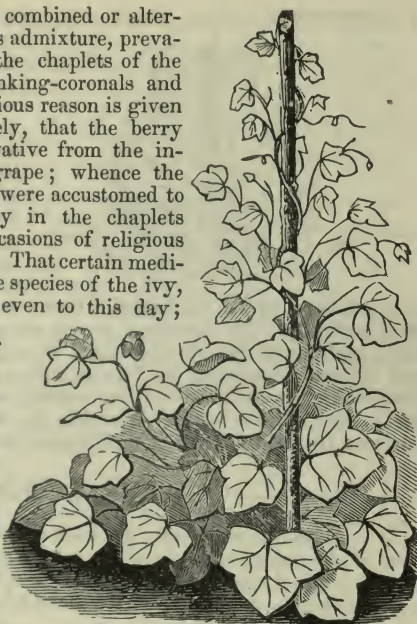


The term "palmy days," indicating national or individual prosperity, is one of those popular metaphors pleasingly associated with the vegetable world, which have been borrowed chiefly from the figurative language of the East, and are still retained in the national idioms of Europe. The date-bearing palm-tree, one of the numerous species of the palm family, naturally suggests the idea of never-failing plenty; whilst a former opinion of the ancients, that as often as one of its branches was severed from the parent stem, another more luxuriant was sure to replace it—"uno avulso, non deficit alter"—served, still more emphatically, to recommend this graceful native of an otherwise arid soil, as an emblem of untiring effort and perpetual fertility. Hence the well-known custom of awarding a palm-branch to the successful competitor in the sacred Olympic games, and the modern attribution of the palm-branch as the distinguishing reward of martyrdom. With the poets, indeed, no subject appears to have been a more general favourite than the present. As a decorative ornament accessible to the public inspection, we do not recollect to have seen the palm-tree better or more tastefully treated, in this country at least, than in the shop-front of Messrs. Benham & Co., decorators, of Regent Street, where, from its comparatively full-sized proportions and boldness of arrangement, it favourably shows the effect of which it is capable.

### THE IVY.

Mostly as connected with the symbolical worship of the sun under one of his chief titles, Bacchus, the ivy-leaf next claims our attention as of frequent occurrence in the ornamental system of the ancients. Here, as in all the rest of their artistical embellishments, we find them evincing the highest degree of taste and discrimination in the choice and treatment of their subject. Of the various species of the ivy-plant, that bearing the *three-pointed* leaf appears to have been the favourite, although instances of the four-pointed leaf are not uncommon, especially in works of a later period of antiquity. Of both these variations we have given the general form, previously to furnishing illustrations of elaborately-sculptured scroll-work on antique vases and other vestiges of classical embellishment. The ivy-leaf is occasionally met with as a separate orna-

ment; but in most cases it is combined or alternated with the vine. For this admixture, prevalent in the sacred Thyrsus, the chaplets of the Bacchantes, and in the drinking-coronals and garlands of the ancients, a curious reason is given by Plutarch and Pliny—namely, that the berry or fruit of the ivy is a preservative from the intoxicating influence of the grape; whence the ancient Greeks and Romans were accustomed to insert the ivy leaf and berry in the chaplets usually worn by them on occasions of religious observance or social festivity. That certain medicinal virtues appertain to some species of the ivy, is a popular belief prevalent even to this day; and an extract prepared from the leaves and dried berries of the ground-ivy is frequently recommended in the medical works, up to a very recent date, as a sovereign remedy for the tooth and ear ache. To moderns the ivy presents an emblem of solitude and decay, as depicted in the crumbling masses of some time-honoured ruin—some “ivy-mantled tower,” wherein



“The moping owl doth to the moon complain.”



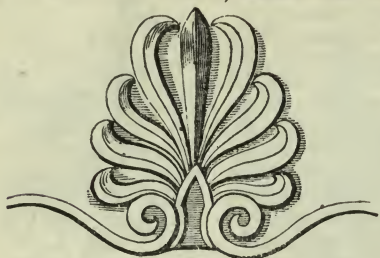
In the composition of the ivy as an ornament, care must be taken to distinguish, in the shape and position of the leaf and other characteristics, the climbing from the creeping or ground ivy. We have repeatedly noticed a confusion of the two species in modern pictorial and sculptured applications of this elegant leaf.

## THE HONEYSUCKLE.

The honeysuckle is a striking instance of the conventional freedom assumed by the ancients in their deviations from the *natural* form of an ornament. The peculiarities of its spontaneous growth furnished them with



a characteristic outline, which the inventive genius of the Greeks



modified and combined in elaborate convolutions. In some examples of this intricate and florid decoration (known, for that reason, as the "Greek honeysuckle ornament") mere vestiges of the floral prototype are preserved, as our readers will be enabled to judge by a comparison of the two forms, natural and artificial, represented in our illustration. The latter

is a specimen of the celebrated "Greek honeysuckle" style, from classical authority; its variations are so numerous, as almost to preclude the possibility of transferring them to our pages. The more striking and elegantly-combined portions of this style for friezes, cornices, and scroll-work, we shall insert, when treating of Grecian decoration more in detail. One of these varieties, generally known as the "semi-honeysuckle," has been frequently found in combination with the lotus or water-lily.

## THE LOTUS.

As a favourite ornament, the lotus appears to have been common to most of the nations of antiquity. A very general opinion has prevailed that its original adoption is due to the Egyptians. But sufficient evidence is now available to prove that the claim of Hindustan is of far greater

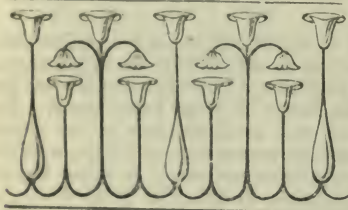


priority. The adaptation of this beautiful aquatic plant to the purposes of ornament, would appear to be coeval with the earliest efforts of decorative art. The flower, from the luxuriant profusion and symmetrical arrangement of its numerous petals, and the leaf, from the breadth and expansive boldness of its contour, would naturally suggest an application for which they are so peculiarly favourable. Other and still more refined conceptions, associated with the symbolical character of the lotus, would appear to have furnished additional motives for its almost general adoption by the ancient world as a decorative emblem of the very highest order. Hence the otherwise unaccountable

frequency of its occurrence as a sacred ornament in almost every portion of the habitable globe; on temples, pyramids, pagodas, tombs, coins—in fact, wherever the various systems of decoration have existed. As the best specimen of the lotus-flower, and of its use by the ancients in the



embellishment of capitals, we may point the attention of our London readers to the bronze lotus on the Nelson column in Trafalgar Square. Although placed at so great an elevation above the spectator, this centre

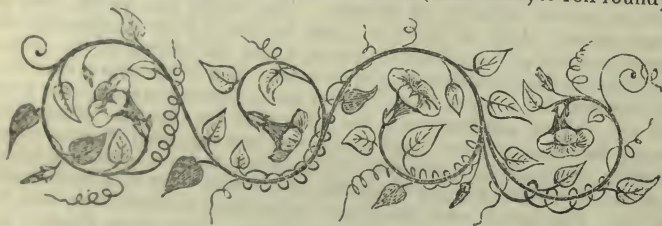


ornament, copied, like the rest of the foliated capital, from an antique model, has, from its peculiar configuration, a very decided effect. The singular appendage, curling upwards from the centre of the flower, imparts to the stair-shaped form of the latter an appearance of striking originality. This characteristic of the ornamental lotus results from a conventional exaggeration of the stamen in its natural state, fraught with mystical signification in the system of symbolic worship adopted in the ancient world, and not entirely obsolete even in modern Europe.

ventional exaggeration of the stamen in its natural state, fraught with mystical signification in the system of symbolic worship adopted in the ancient world, and not entirely obsolete even in modern Europe.

### THE CONVOLVULUS.

Closely allied to the honeysuckle, and of almost as frequent occurrence in the composition of classical ornament, is the convolvulus, a species of the numerous family of parasitic or climbing plants. From its tendency to twine round any neighbouring support, the ancients esteemed it an appropriate emblem of the solar deity in his spiral course through the ecliptic. Hence its designation of convolvulus (*convolvere*, to roll round).



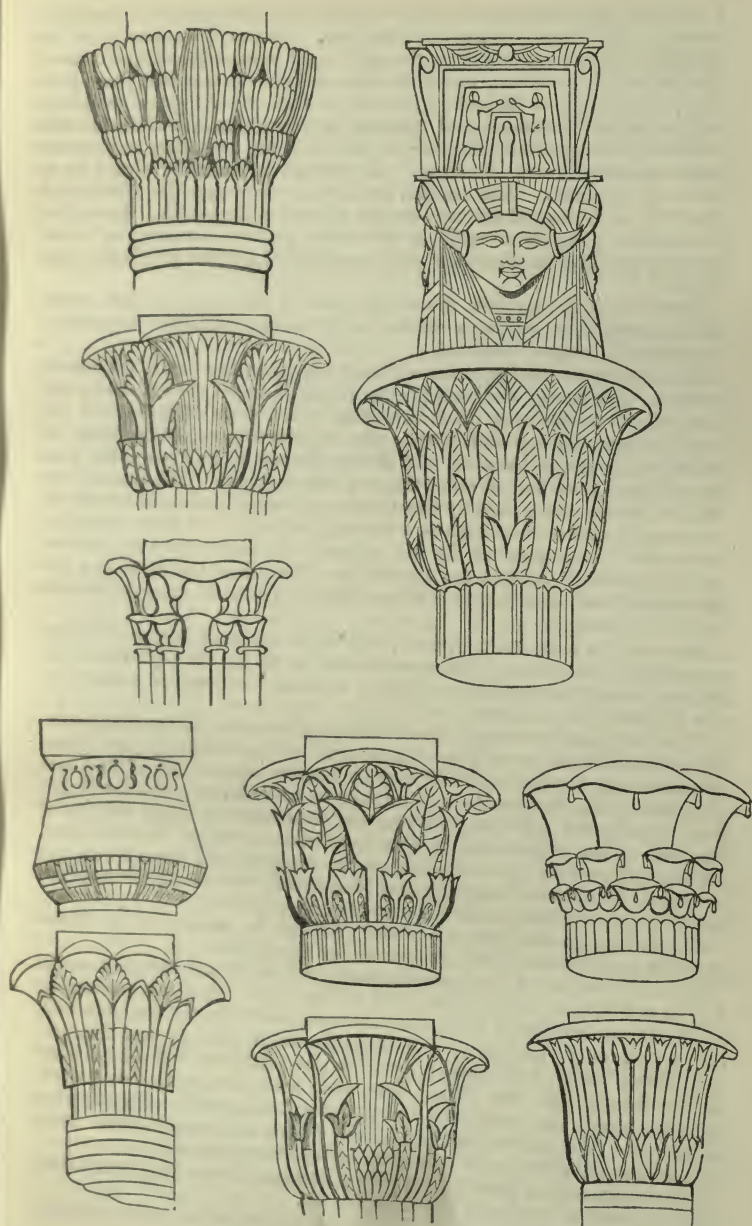
Its curvilinear stem and tendrils, bold trumpet-mouthed flower, and elegant leaf peculiarly adapt it to the purposes of scroll ornament, in the composition of which (as we may here once for all insist, by way of a general recommendation and remark, applicable to all descriptions of foliage decoration) it is indispensable that these botanical characteristics should be studiously observed and conspicuously introduced. To the surpassing intelligence evinced by the ancients in the observance and adaptation of these essential particulars, and to the consummate skill with which they turned to account the result of their observations, the science of ornamental design is indebted for those masterpieces of foliage composition which will ever continue to form the true basis of perfection in this department of decorative art. The introduction, in modern times, of new species of plants and flowers affords reasonable hope that, by a judicious application of already classically-decided principles, a novel and practically available class of combinations will be produced, emulating in elegance and felicity of conception, the standard excellence of the old.

## EGYPTIAN ARCHITECTURE AND ORNAMENT.

It appears that we are indebted to Upper Egypt for the earliest cultivation of architectural art, and for that of sculpture to the inhabitants of Lower Egypt, who only attained proficiency long after architecture had attained a settled character in the hands of their predecessors. The early Egyptians resided in natural and artificial caves in the mountains. The most ancient and remarkable monuments of Egypt, with the exception of the Pyramids, are found almost exclusively in Upper Egypt, from the frontier of Ethiopia or Abyssinia to Manfelut in the North, in the Islands of Philoe and Elephantana, at Kaum Ombou, Esneh, Etfu, Medinet Abu, Dendera, and Girge. In Egypt there are numerous isolated specimens of the earliest style of architecture and decoration—the characteristic features being colossal dimensions, solidity of construction, and originality of conception. The light and elegant buildings of Greece and Rome are calculated to enchant and dazzle the eye, but the vast size and heavy proportions of the Egyptian buildings strike the mind with wonder and awe. The temples are immense columns of massiness—their exterior being usually composed of solid walls, having in most cases an inclination to the pyramidal form, enclosing enormous columns in every variety of distribution. In the portico was introduced the most elaborate and magnificent workmanship. Two pyramidal walls rose up in front pierced with doorways, the approach frequently adorned with obelisks, colossal statues of deities, animals, sphinxes, &c. The ornaments related entirely to religion. The walls, the pillars, and the most sacred places of their religious buildings were ornamented with hieroglyphics and symbolical figures, whilst the ceilings of the porticos exhibited zodiacs and celestial planispheres. The whole mass of their decorations was but a series of mysterious and allegorical inventions to typify all the Divine attributes and the wisdom of the Creator. Every detail was subservient to some great errors, and was suggested by some urgent reason: every object spoke most intelligibly to the eye, heart, and soul of the beholder—the temples being the sacred treasuries of science as well as art. The priests were the great depositories of knowledge, and the exclusive designers of the religious edifices. They alone directed the task of the architect and sculptor, and they employed architectural grandeur, with all its accessories, to influence the minds of the people. The temples were generally without roofs; consequently the interior colonnades had no pediments, supporting merely an entablature, composed sometimes of only architrave and cornice, and sometimes architrave, frieze, and cornice, formed of immense blocks, united without cement, and ornamented with hieroglyphics, zodiacal signs, and religious processions. There is a resemblance between some portions of Egyptian architectural ornament and that of Greece, which has given rise to a variety of different opinions. This coincidence is explained, according to the most approved authority, in our article on Grecian architecture, to which we refer.

Some of the finest remains of Egyptian temples are found in the ruins of the ancient Thebes, the city with a hundred gates. The principal characteristic of Egyptian architecture is a peculiar narrowness of intercolumniation, being often not more than  $3\frac{1}{2}$  ft. in width. It is worthy of remark, that not a single specimen of the *arch* is found in the Egyptian







works, its place being invariably supplied by epistylia stone beams or lintels. Dr. Pococke imagined that the ancient Egyptians were not ignorant of the construction of the arch; and Belzoni found specimens at Thebes, and at Gournon, under the rocks which separate that place from the valley Babel el Malook. The columns of the Egyptian buildings vary in style, dimensions, and proportions. The diameter of the column is found to be generally from  $7\frac{1}{2}$  to 12ft., varying according to its situation, even in the same building. The height is generally found to be about  $4\frac{1}{2}$  diameters. The column sometimes represents the plain trunk of a tree, as in those of the little temple adjoining the temple. Sometimes it represents a bundle of reeds, or the whole plant of the papyrus, bound together at different distances, and ornamented at the base with palm leaves.

Some columns represent the whole plant of the lotus, the date palm, or the papyrus, whose calyx, flower, or tuft of leaves, bound together at the pinnacle, forms the capital.

The capitals of the Egyptian columns represent nearly all the flowers or leaves peculiar to the country, the petals, capsules, pistils, seeds, and most minute parts being often exhibited. The heads of Osiris and Isis (representing the sun and moon), also their attributes, often form the capital in the larger temples. At Kaum Ombou capitals are often seen resembling a vase, and at other times a bell reversed. The doors of the temples, which are generally the most ornamental parts, are invariably surmounted with a winged globe, a type of the Deity. In some examples, as in one of the temples at Karnae, colossal figures are used as columns, in the manner of the Grecian caryatides. Statues of the gods, in a few constrained and remarkably stiff and formal attitudes, occupied various parts of the temple.

Some of the most magnificent specimens of the architecture of Egypt are exhibited in the sepulchral monuments, which are covered either with paintings or significant hieroglyphics; on them the forms of animals are also frequently represented.

Until the present century, these hieroglyphical characters were mysteries which even the most learned men could not comprehend; and it was not until the discovery of the famous Rosetta Stone that a clue was obtained. This stone consists of writing in three languages—the Egyptian, Coptic, and Grecian; and the two latter offered a ready solution of the first. The deficiencies of this stone were supplied by analogical reasoning, in which the first philosophers engaged, and though not yet perfected, a sufficient knowledge has been amassed of the subject to serve for ordinary purposes, in the delineation of inscriptions.

The following will give a general idea of the nature of the hieroglyphics employed in sacred edifices by the Egyptians.

The bull was one of the sacred animals of Egypt, and formed a model for the god Apis, or great visible deity of Uremphis. It has been observed on fresco paintings, with a hump on its back similar to the Brahmin bull, but it was never embalmed. Among the sacred animals are the cow, bull, horse, camel, and giraffe; ostriches and others of that species were chiefly thrown into the Nile. The dog, ram, she-goat, fox, jackal, monkey, hawk, ibis, crocodile, lizard, goose, owl, crane, and beetle were embalmed. The serpent, scorpion, lion, fishes, and many others were used as hieroglyphics, as well as for worship among the rest.

The accompanying illustrations are various specimens of capitals taken chiefly from the temples of Edfu, Esnih, &c.

The sculpture of the ancient Egyptians is a subject of great interest,

even in its mere mechanical details. It cannot fail to surprise us that such a people, in such a time, should have possessed the power of carving those immense blocks of granite and porphyry, which we see exhibited as specimens of their talent, by the aid of copper tools; for they were unacquainted with the uses of iron or steel. To perform such tasks, these tools must have been hardened considerably above the highest temper given to ferruginous matter in our own day; for we possess no iron implement that can dint the surface of the granitic statue or the obelisk of porphyry.

## HINDŪ ARCHITECTURE AND DECORATION.

The architectural remains of India have a great resemblance to those of Egypt in style and construction. The pyramids, the colossal statues, the obelisks, the sphinx, the numerous pits and subterranean temples,



with colossal figures, and the lion-headed sphinxes discovered by Belzoni in Egypt, indicate the style and system of mythology to be akin to those of the people that formed the excavations of Ellora, Elephanta, and Canarah, and the various immense pagodas, pillars, and colossal images of the Indian idols. Another similarity of style between the ancient Egyptians and the Hindûs is their mutually using lofty spires or obelisks. Some of the pagodas are built in the form of a cross. The great pagoda of Benares, on the Ganges, has been long the chief seat of Brahminical learning. Its form is that of a cross, with a cupola in the centre, which terminates in the shape of a pyramid: each extremity of the cross terminates in a tower. Under the cupola, in the inside, is the altar, surrounded by the figures of Hindû idols. The same figure is followed in the pagoda at Malta. The great Temple of Juggernaut, one of the oldest in India, is in the figure of a circle. Juggernaut is said to be only another name for Mahâdeo, who is represented by a large bull on the eastern side of the edifice, and his image is on an elevated altar in the circle of the building. The annexed illustration is a portion of a beautiful column in the ancient temple of Vivisha, at Benares: it is supposed to belong to the age of Alexander, when some ideas of Grecian architecture may have been carried into India. The angles of the shaft are adorned with the sacred water-leaves of the Hindû mythology.

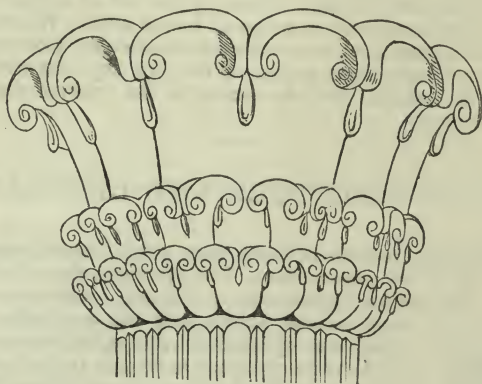
## NUBIAN ARCHITECTURAL ORNAMENTS.

This is one of the extensive group of styles which, at an early period, radiated from the massy proportions of Egyptian architecture. Besides being rather more elaborated in its details than the parent style, this description of architecture presents but few material points of difference.

On the island of Philæ is a magnificent temple called Tefah or Tafah. It occupies an area of about 435 feet in length and 105 feet in



width. The illustration we have given is from the capital of one of the columns in the interior.



### CHINESE ORNAMENT.

That land of mysteries and paradoxes, the Celestial Empire, presents us with many enigmas, the unravelment of which has baffled the ingenuity of the philosopher in every age. That a nation widely separated by religion, manners, government, and that most insuperable barrier, prejudice, from an extended intercourse with other countries—depending alone upon its own resources material and intellectual—should possess the elements, and in many cases the perfection, of arts and sciences that have required centuries of application in lands boasting a greater degree of civilisation, to invent and complete, is a surprising fact, for which it is utterly impossible to account upon any principle of ordinary judgment.

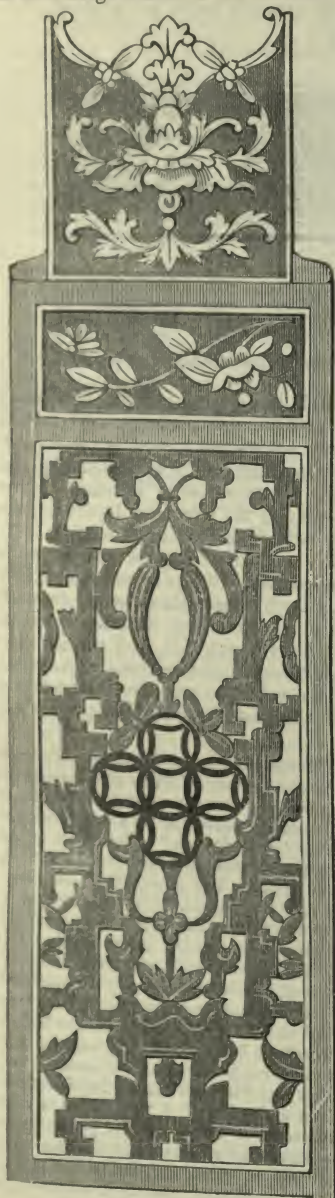
We have scarcely an invention of which we cannot trace a type, more or less rough, in use among this singular people—and, what is the more astonishing, referred by them to an origin so distant that our own chronology shrinks into Lilliputian dimensions when compared with it.

Remembering these circumstances, should it excite wonder to find the Chinese respectable, if not proficient, in the arts of painting, sculpture, and embellishment? True, their prejudices act as fetters, and their inconsistent religion as a thrall, upon their better judgment and natural talent, binding them to a monotonous course of action, and enslaving their minds with bigotry; yet they are ineffectual in wholly concealing the genius that peeps timidly through the productions of zeal and assiduity.

The Chinese columns are of wood in almost every case; but when they form the peristyle of any considerable building, they stand on stone or marble bases of various profiles. They are entirely without capitals, unless we consider as such the brackets projecting from the upper part of the shaft on opposite sides, and assisting to form the architrave. The height of the whole column is equal to from eight to twelve times its lower diameter, and the shaft is formed like the frustum of a cone. The base consists of a square plinth, above which is sometimes a moulding, in the form of an inverted cymatium, between two fillets; in other cases,



the mouldings consist of the inverted cymatium and a torus, with a scotia



and fillets between them; and occasionally there is placed immediately above the base a polygonal or cubical block, projecting beyond the surface of the shaft. The architrave is a cylindrical beam, like a pole, which passes through a hole bored near the top of each shaft, and is further supported by resting on two brackets, generally ornamented; which are inserted in the shaft below the architrave, and bent upward, so that the architrave may rest on the extremities. Above the architrave is sometimes placed what may be called a frieze, consisting of an open framework panelling, formed by circles or squares of wood intersecting each other, and the intervals between the panels are ornamented with bells and heads of animals. Over the frieze is the high and projecting cornice of a concave figure sloping downwards in front, and turned up at the angles; the points are ornamented with heads of fish or with dragons.—*Encyc. Met.*

Chinese ornament constitutes an independent style, entirely original in plan and detail. Geometry, though, maybe, unrecognised as a science, is employed by the native designer intuitively; and it may not be going too far to state that its principles are thoroughly understood.

There are some points of similarity between the Italian and Chinese styles; but the latter, it is almost needless to observe, claims the greatest antiquity, and therefore cannot be accused of plagiarism. This similarity may also be perceived in the Elizabethan style.

The accompanying illustration, taken from a side of the entrance to the principal saloon of the Chinese Junk Keying, is considered a good specimen of Chinese skill, and is painted in lively colours.

## ORNAMENTS OF POMPEII AND HERCULANEUM.



In the way of archæological research, the present age has done much in bringing to light the manners, customs, and products, artificial and natural, of peoples and countries whose names and memories were nearly forgotten, until resuscitated by the industrious and enlightened explorer, who, for the benefit of science and the advancement of learning, devotes his toil where none toil but himself—among the wrecks of departed cities, hushed into silence, and obliterated totally from the earth's surface.

Of these vestiges of the past, which modern enterprise has succeeded in rescuing from total oblivion, the ancient cities of Pompeii and Herculaneum are especially celebrated. Both these places were formerly important Italian districts, situated at a convenient distance from the Gulfs of Cumæ and Pæstum, in the Tyrrhenian Sea, and within three miles of Mount Vesuvius. Both were buried under the lava and cinders caused by a tremendous eruption of the volcano; and the destruction of life and property was unparalleled in the history of similar calamities.\*

\* The eruption of Vesuvius, by which Herculaneum and Pompeii were overwhelmed, has been chiefly described in the Letters of Pliny the younger to Tacitus. A small speck or cloud seemed at first to ascend from Mount Vesuvius. It gradually increased, and assumed the shape of a pine-tree, the trunk of earth and vapour, and the leaves "red cinders." The storm of fire and the tempest of the earth at length compelled the wretched inhabitants, by rocking their houses, to rush out into the fields. The ashes were knee-deep; and the boiling showers forced their way into the houses. Immense fragments of rock, hurled from the house-roofs, bore down along the streets masses of confused ruin; and some huger stones, striking against each other as they fell, broke into fragments, emitting sparks of fire, which caught whatever was combustible within their reach; and along the plains beyond the city the darkness was now terribly relieved; for several houses, and even vineyards, had been set on flames. To add to this partial relief to the darkness, the citizens had, in the more public places, placed rows of torches; but the showers and the wind soon extinguished them, and the sudden darkness into which their sudden birth was converted, had something in it doubly terrible and doubly impressing on the impotence of human hopes—the lesson of despair. \* \* \* \* Thus, a great city, situated amidst all that nature could create of beauty and of profusion, or art collect of science and magnificence—the scenes of splendour, and festivity, and happiness—in one moment withered as by a spell; its palaces, its streets, its temples, its gardens "glowing with eternal spring," and its inhabitants in



Although the work of devastation was completed, and many centuries have since passed by, recent excavations have brought to light remarkable proofs of the proficiency of the ancient inhabitants of Pompeii and Herculaneum in the various arts and sciences; and we have abundant testimony that that department which it is our office to describe was not neglected; for amidst the general ruin still remain specimens of the limner's pencil and the sculptor's chisel. It is singular, that not only were strictly ornamental articles decorated with taste and ability, but also the common domestic implements and utensils. Among the objects enumerated by the discoverers, and specimens of which are deposited in the principal European museums, are "lamps, candelabra, vessels, and kitchen utensils; weights, statues, vases of all sizes, in earth, bronze, and glass; *fragments of glass windows*; jewels and medals, in gold and silver," &c.

From the difficulties experienced in removing the solidified lava, but little has been yet learned regarding the exterior form and ornamentation of the edifices in these buried cities; but this has not been the case with the interiors, where beautiful panellings have been discovered, along with elaborate architectural ornaments. Marble appears to have been a principal material in the buildings—in its splendour and massiveness rivalling the grandeur of ancient Greece.

It may be added, that Herculaneum possesses the best mural paintings—a feature which has been erroneously ascribed to Pompeii.

## ETRUSCAN ORNAMENT.

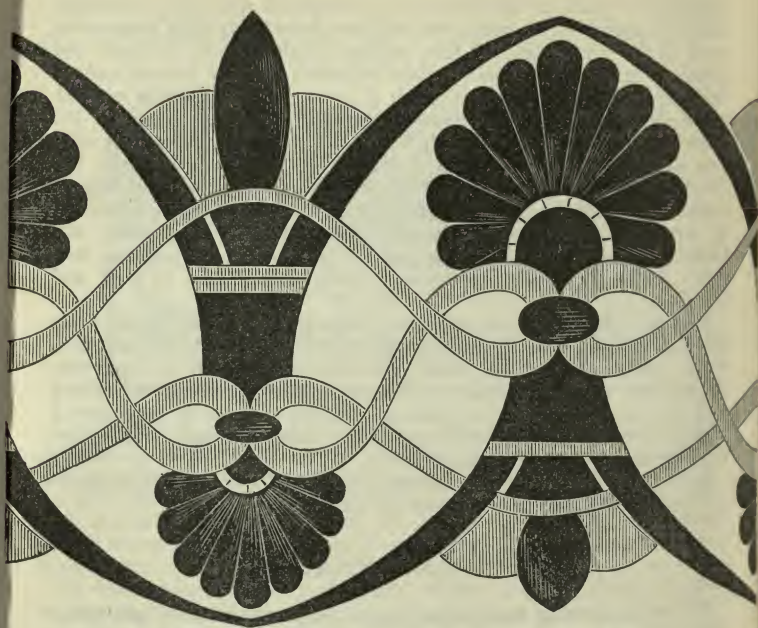
We doubt not that the greater part of our readers have seen specimens of those peculiar red-ware vases, which have given an undying celebrity to the people of Etruria as the most eminent potters of any period—not even excepting the renaissance of Wedgwood and Flaxman. In the British Museum there is one room entirely devoted to this description of curiosity; and a more interesting exhibition cannot readily be conceived than this noble collection of ancient art. The novel appearance of these vessels—all uniformly painted with a tracery of black on a natural groundwork of brownish red—is great; the contrast of colours, combined with gracefulness of modelling, proving the high artistic capability of their makers.

Etruria was the ancient name of that extensive district now known as Tuscany, and situated parallel to the island of Corsica, in the Tyrrhenian Sea. Its antiquity may be imagined when it is stated that at the period of the building of Rome Etruria "was in its greatest glory." There, for awhile, the arts and sciences of Egypt and Greece were rivalled, and in some instances surpassed.

"The Etruscans excelled in architecture, ship-building, and medicine; and were particularly distinguished for their ingenuity and skill in the construction of articles of comfort and luxury. They carried on considerable commerce in Italy and Greece with their works of art."

the full enjoyment of all life's blessings, obliterated from their very place in creation, not by war or famine or disease or any of the natural causes of destruction to which the earth had been accustomed—but in a single night, as if by magic, and amid the conflagration, as it were, of nature itself, presented a subject on which the wildest imagination might grow weary, without even equalling the grand and terrible reality.





In architecture the Etruscans shone pre-eminent in their time; and its principles as practised by them were disseminated throughout Italy. The Romans adopted them in the construction of the Capitol, the Temple of Jupiter, and various other edifices; and it is said that Etruscan sculptors were employed in their embellishment.

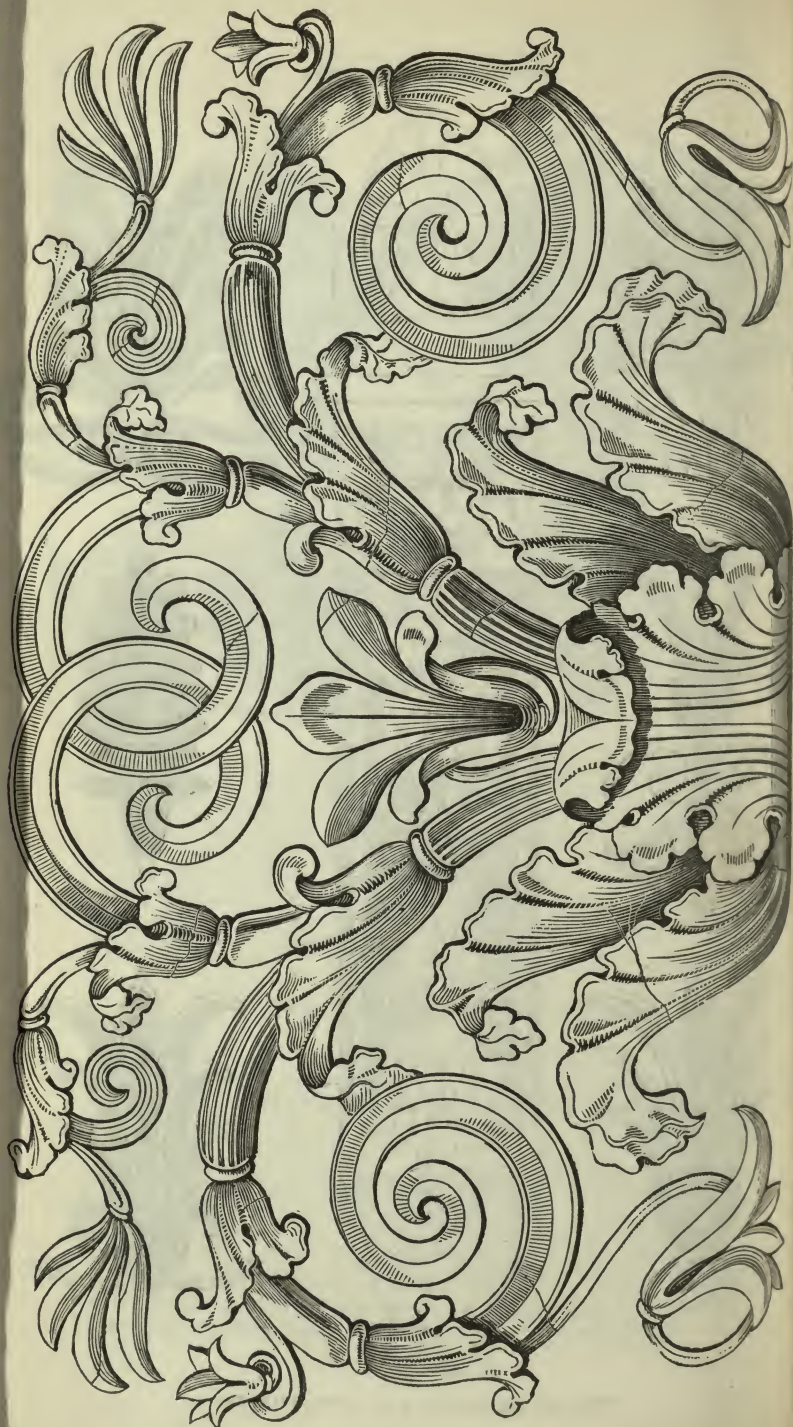
The people, however, whose rise and progress were so auspicious of future glory at length sank under the too common evil of political dissension; and their early magnificence sheds a mournful interest over the sad tale of their later degeneracy.

### GRECIAN ARCHITECTURE.

The ancient Greeks were a nation of utilitarians, esteeming comfort above display, and preferring natural simplicity to artificial adornments. The national character must also have been formed upon a basis of this sort; for we find in them a hardy, brave, and adventurous race of people, to whose efforts, in an early age, we owe the nurture of that civilisation which appeared for a space of time in Egypt, and there apparently died out—crushed by oppression and tyranny. But it was no adoption by Greece of the results of the experience of other countries that aided the development of its own resources. It is shown that this result was obtained spontaneously: it was of the soil—fresh, free, and vigorous: no plagiarism, but the effect of intellectual cultivation. Regarding the origin of Greek architecture opinions vary—some contending that it was derived from the Egyptians, while others stoutly assert its originality.









"The resemblances said to exist between the Egyptian and Grecian buildings, if we leave out those parts which must necessarily be common to all edifices, are found in the capitals of some of the columns employed in both countries, and in a sort of frieze on the faces of some of the temples in Egypt, on which frieze are sculptured at intervals, in vertical planes, clusters of three reeds, constituting an ornament which has been likened to the triglyphs in the entablatures of the buildings of Greece, and from which M. de Pau supposes the latter to have been derived. But these can hardly be considered as affording sufficient grounds for establishing a dependence of one style upon another, since, without any intercommunication, both people might have invented ornaments which resemble each other so faintly. The impossibility of fixing the dates of any of the Egyptian buildings, puts it out of our power to ascertain whether those buildings in which the resemblances occur, were or were not erected before the Greeks acquired an influence in the affairs of Egypt; after this had taken place, it is likely that the Egyptians copied some of their ornaments from the Greeks—the latter should have copied from them."—*Ency. Met.*, v. 5.

In the first stages of Greek architecture, there is undoubted authority for stating, that those ornaments which came subsequently into use for decorating buildings were unknown. "The chief decoration of the age seems to have consisted in a polished surface. The stones were large, well fitted together, and, above all, perfectly smooth."—*Wilkins's Intr. to Vitruvius*, p. 34. Recent discoveries at Athens have led to a firm belief that it was a practice with the Greeks to paint in party colours every portion of their temples, and that in violently-contrasted colours. This has received the name of "polychromic architecture."—*Grvillt, Ency. Arch.*

The earliest specimens of Grecian architecture of which we have any mention, were consecrated to the memory of the dead. They were either in the shape of pyramids or cones, but these forms did not afterwards prevail, as in Egypt; and perhaps we may consider this as a proof of the independent origin of the architecture of the former country. The prevalence of a more complex and refined style of building in later times probably caused simple pyramids to be disregarded, and such as once existed to be destroyed.—*Ency. Met.*, v. 5.

The Doric, Ionic, and Corinthian orders were named respectively from the circumstances of their institution. The Doric order was so called from Dorus, the son of Hellen, who erected a temple to Juno, in Argos; the Ionic from Ion, son of Xuthus and Cræusa, and a famous warrior, who founded Iona, where a temple was erected to Apollo Panionias in that style; and the Corinthian from the occurrences related in our first paper.

"The Doric and Ionic orders," says the same author, "were types of the human form, one exhibiting the boldness and simplicity of the masculine form, and the other the more finished form of a woman, attired and richly decorated. The Corinthian derives its symmetry from an intention to make the form of the column accord with the more delicate proportions of the maiden figure: for at that period of life the limbs are less robust, and the figure admits of a greater display of ornament."

The beauty of Grecian ornament consists in its equality of foliage, stalks, starting-points, and groundwork, as the accompanying specimen shows, taken from a pilaster end at the Temple of Apollo. This description of ornament is termed the volute or ramshorn running scroll, through its resembling the capital of the Ionic column.

Starting-points are of the greatest utility to the designer, as it is only by their means that a continuity of ornament can be effected, or a sufficient scope can be obtained for the fertile fancy of the decorator. The number of starting-points known in the Roman, Grecian, and Arabesque styles amounts to 85. The starting-points generally adopted by the ancient Egyptians had for their bases the cups and stalks of various plants—the cups most frequently being taken from the flower of the lotus or water-lily, an engraving and description of which we have given (see page 8). The Grecians followed this system, altering, however, the stalks supporting the cups into the form of volutes, thus, in many cases, rendering the *flower* the support of the *stalk*.

Our first diagram represents the most simple form possible to be used.

The second is the lily.

Fig. 3 is another description of lily, used generally as a double starting-point; that is to say, confining the two stems running transverse to each other; the basin or flower behind is the portion to be attached to it if requisite.



Fig. 1.

Fig. 2.

Fig. 3.

Either of these may be employed separately. The second figure has an advantage over the former one, as it has at the bell an opening or quirk, which in *basso relievo* has a very powerful effect.

Fig. 4 is the cup of the convolvulus, and, when well executed, has a very pleasing effect.

Fig. 5 is very useful where the space is confined, and where castings are required for balustrades.

Fig. 6 is that of the woodbine or honeysuckle and daisy cup. The hinder part is of the simplest construction, yet pleasing in effect. This starting-point is usually allowed in centre-running scrolls of three portions, and is generally so formed as to prevent the eye traversing their chief points.



Fig. 4.

Fig. 5.

Fig. 6.

Fig. 7 is the bell-head, which is but seldom used in the body of scroll-work, but is the starting point for the little cups and small springings of design, as represented in the annexed figure

Fig. 8 is a starting point formed of the Grecian dock-leaf.

Fig. 9 is a starting point formed of the Grecian laurel.



Fig. 7.

Fig. 8.

Fig. 9.



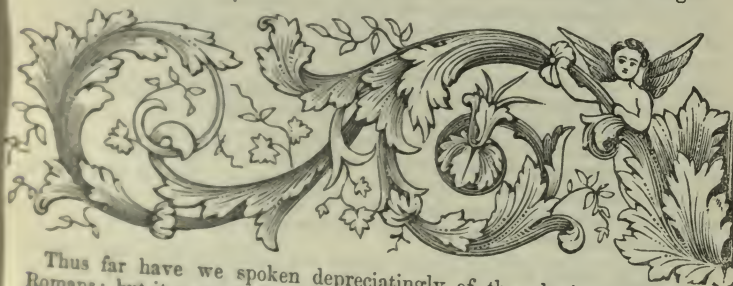
## ROMAN ARCHITECTURAL ORNAMENT.

The Romans—whose presiding genius was war—were the inventors of trophies, triumphal arches, and those various mementoes of victory which serve the same purpose even to the present day; beyond this, they can claim very little merit for inventive skill in architecture.



Although the Roman medley, named the Composite, has been dignified by the term order, it by no means deserves the designation, unless we elevate to a similar rank those various styles which, nothing inferior in beauty, and infinitely superior in purity and originality, hold a subordinate position according to architectural authorities.

In the heyday of its triumph, when the military hordes of Rome, sword in hand, overran the known world, its architects found in Greece those models of harmony which their apt ingenuity—for we cannot call it genius—speedily adapted to their own formula of beauty, and so produced a heterogeneous style, composed “of the grace of the Ionic, and the richness of the Corinthian orders,” without preserving the unity of either; forming a mere hotchpotch, in fact, with no claims to regularity.



Thus far have we spoken depreciatingly of the plagiarism of the Romans; but it must not be supposed that no extenuating circumstances exist to modify these opinions. Though their appropriation of existing models reflected little credit on their invention, they in time succeeded in infusing something like a distinctive character into their adopted style. But here, again, their disregard of method was their bane; they overloaded where they should only have ornamented; and they allowed their designs to assimilate to mere caricature.

The chief *original* features in the Composite order consist in foliage,



mouldings, "weapons, dresses, armour, and sacred utensils." All of these are to be met with in various edifices.

Another and principal characteristic of Roman architecture was the *round arch*.

We have already mentioned "triumphal arches" in connexion with the military pursuits of the Romans. "These arches," says Page, "were public buildings, designed for the reward and encouragement of noble enterprises, erected generally to the honour of such eminent persons as had either gained a victory of extraordinary consequence abroad, or had rescued the commonwealth at home from any considerable danger. At first they were plain and rude structures, by no means remarkable for beauty or taste; but in later times no expenses were thought too great for rendering them in the highest measure splendid and magnificent—nothing being more usual than to have the greatest actions of the heroes they stood to honour curiously expressed, or the whole procession of the triumph cut out on the sides. The arches built by Romulus were only of brick; that of Camillus of plain square stones; but then, those of Cæsar, Drusus, Titus, Trajan, Gordian, &c., were entirely of marble. As to their figure, they were at first semicircular, whence probably they took their names. Afterwards they were built square, with a spacious arched gate in the middle, and smaller ones on each side. Upon the vaulted part of the middle gate hung little winged images representing Victory, with crowns in their hands; which, when let down, they put upon the conqueror's head as he passed under in triumph."\*

The Romans were very celebrated for their columnar erections, many of which still exist.

Among these, the pillars of Trajan and Antoninus are most celebrated. The height of the first is 144 feet, that of the second 176 feet; but the former is infinitely superior as a work of art.

We must say a word or two concerning *trophies* before we conclude this paper. Virgil thus describes poetically the primeval form of these mementoes:—

"And first they lopp'd an oak's great branches round,  
The trunk they fastened in a rising ground;  
And here they fix'd the shining armour on,  
The mighty spoil from some proud warrior won.  
Above the crest was placed, that dropp'd with blood,  
A grateful trophy to the warlike god;  
His shattered spears stuck round. The corslet, too,  
Pierc'd o'er in places, hung deform'd below:  
While the left side his massy target bears—  
The neck the glittering blade he brandished in the wars."

The transition of the oaken trunk to that of smooth marble was a work of time; and ultimately the sculptor's chisel wholly superseded the employment of real arms and other accessories to these trophies.

\* These crowns were of various shapes and materials. The *oval* or *myrtle crown* was bestowed on a military conqueror. The *olive crown* was the reward of the athlete. The *oak crown* was given to the soldier who preserved a Roman citizen's life in an engagement. The *laurel* or *triumphal crown* was "presented by foreign states and provinces to generals who had gained great victories." The *crown of valour* was a "circlet of gold, raised with palisades and jewels, and was awarded to him who had first forced the enemy's entrenchment." The *naval crown* was "bestowed on those who had distinguished themselves at sea; this was set round with figures in the form of beaks of ships." The *mural crown* was "awarded to those who first scaled the walls of any city in a general assault, and under these circumstances we must suppose why it is formed in the shape of battlements and brickwork."

## ARABESQUE ORNAMENT.

The Mahometan creed interdicts the employment of actual imagery of animals; and in consequence the decorators have resorted to an inge-

nious subterfuge to prevent the ban of religion from interfering with the pursuit of art. The apparently grotesque outline of the Arabesque style will be found, on investigation, to conceal the profiles of various objects, more or less prominent, according to the taste of the designer—after the fashion of those fanciful pictures which represent a form by the peculiar disposition of foliage; or, to seek a more natural prototype, the accidental images which the eye detects amidst the glowing embers of a fire. There is also another mode of evading the commandment of the Prophet, which consists in not completing the natural representation of the figures selected, but allowing them to terminate in masses of foliated ornament.

For grace and liveliness this style is unrivalled, and, being peculiarly adapted to the clime in which it is principally employed, presents us with an example of harmony which it would be well for us to follow in other matters. The taper column, the graceful minaret, and the latticed wall assimilate well with the flowing and intricate tracery; and the clearness of the atmosphere imparts a gorgeous aspect to the whole.

In this country such a style is misplaced when applied externally, except when employed in the decoration of very delicate objects, such as summer-houses, &c.; but for interior ornamentation, in most cases, we know of none other so well adapted. Less grotesque than the Gothic—gayer than the Elizabethan—lighter

c \*









than the Italian—more expressive than the Alhambra—and infinitely superior to the Louis Quatorze, it has sufficient variety to please, without tiring with complexity, and is ærial enough to relieve, without degenerating into insipidity.

This style is a combination of geometrical and natural forms—the one merging into the other.

To display the Arabesque style in perfection, great attention to two points is required, namely, harmony and lightness. It is not the mere consideration of covering a superficial space of a certain extent that should alone direct the designer, even supposing that he be possessed of the proper components; but it is the placing of these in their proper relative positions, allowing the natural forms to expand to their natural extent, and not crowding a mass of ornament together, that should engage his special attention.

The liveliest colours are those most suited for the display of this style—intermixed with a due proportion of silver and gold, where expense is no object.

### THE ARCHITECTURAL ORNAMENT OF THE ALHAMBRA.\*

This species of ornament forms the chief decoration of the Alhambra, an ancient fortress and residence of the Moorish monarchs of Granada—



\* Also called "Moresqecan," and sometimes "Arabesque."

the name itself being derived from the red colour of the bricks of which the edifice is composed.

The history of this style is divided into two eras, namely :—

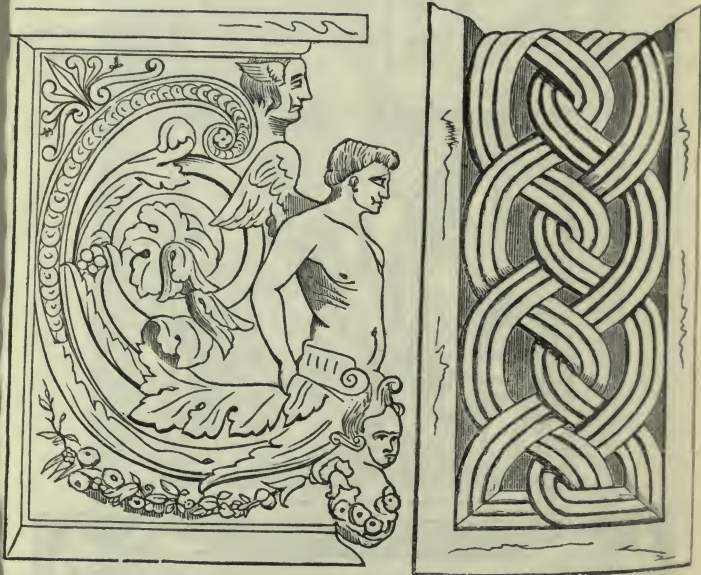
Period I. From the foundation of Islamism to the ninth century.

Period II. From the ninth to the close of the 13th century.

The mural ornaments of the Alhambra, which belong to the latter period, are “moulded arabesques, coloured in gold, pink, light blue, and a dusky purple—the first colour being nearest the eye, and the last furthest from it. The general surface, however, is white. Porcelain mosaics covered the flooring. Not the smallest representation of animal life can be discovered amidst the varieties of foliages, grotesques, and strange ornaments.”

## ITALIAN RENAISSANCE.

While the Goths were busied converting the ancient Roman architectural model into the gorgeous proportions of the Gothic pile, Italy, devastated and afflicted, receded in the scale of civilisation. Her monuments of former glory awakened no thrill of emotion in the hearts of he,



debased population, but stood melancholy emblems of former power and present wretchedness. The pillar of the conqueror, the home of beauty, and the tomb of the senator, mutilated and forgotten, were resigned to the weed, the dust, and the worm.

It required centuries to reignite the lamps which had thus been suffered to expire ; but the flame reproduced was no less vivid than its predecessor.

Italian ornament is entitled to considerable praise as an original style. Its outline is free from that grotesqueness and want of method which



derogates from the beauty of the Elizabethan. Soon after its introduction it became highly popular ; and the designs of such artists as Quintin Matsys and Benvenuto Cellini have aided to transmit to posterity its most beautiful and expressive features.

Of late years this style has found great favour in England, particularly in the formation of ornamental ironwork, for which it is peculiarly adapted.

Recently, also, many edifices have been constructed in this style ; among which may be mentioned the new façade to Buckingham Palace, and Lord Bridgewater's new mansion.

The engraving (page 28) is taken from a portion of a stall in the cathedral of Pieve, Tuscany, which was executed in the sixteenth century, and is considered a good specimen of that epoch ; the fret which accompanies it is taken from the Church of Santa Maria in Cosmedin, Rome, and is of the eighth century.



## GOTHIC ARCHITECTURAL ORNAMENT.

The dark ages, that long and gloomy period of the world's history, are at least brightened by one redeeming characteristic—the cultivation and encouragement of the fine arts. Although personal and religious liberty was enchained by the thrall of serfdom and monastic discipline, though intellect was crushed by superstition, and the progressive tendency of the human mind held in check by the rule of tyrannical authority, there was one pathway open for the exercise of genius; and as was natural, this opening rapidly filled with those who panted for fame or thirsted for knowledge. Hence originated those existing works of talent, industry, and perseverance which form the models for later generations—hence arose that native skill which is the boast of our country—the true monument of our supremacy. In the times we have mentioned, the house of God—contaminated as it was by irreligious practices, in blindness and bigotry, superstition, cruelty and presumption—engaged the attention of all. There the kingly marauder deposited his ill-gotten treasures before the shrine of some favourite saint; there the archhypocrite deceived the world into a conviction of his piety by the display of gifts, ostentatiously consecrated to Heaven, but nefariously appropriated on earth. Here also the poor and really sincere cast in their mite—often their entire possession. It is not to be wondered at, then, that power and magnificence should have gone hand in hand—that the object which excited the adoration of the ignorant but pious, and claimed the outward observances of respect from the hypocritical, should have been the shrine at which the arts made their choicest offerings. There the sculptor conveyed his effigy and the painter his altarpiece. Upon the edifice itself the architect expended his rarest conceits, and the decorator scattered the richness of his imagination. The lapse of time increased this enthusiasm: the dying man bequeathed his fortune in a painted window—the wealthy sinner bought absolution with an altar—and the rapacious conqueror atoned for wholesale slaughter, rapine, and lust by building a church. This added fresh encouragement to genius, trained to the blind observance of the ceremonies of priestcraft. The energy of the age was centred in the temple, and—“out of evil cometh good”—there arose in Europe that style of architecture which even imparts to worship itself a deeply impressive character, and clothes religion with a sombre garment. The style is eminently fitted for its purpose: there is the grandeur of solidity and the magnificence of ornament—peculiarities especially suggestive of reverence and awe, so far are our inmost thoughts controlled by exterior agencies. The earliest efforts of the Gothic architects appear to have been directed towards grafting the Saxon ornamentation on the Roman structure. The round massive arch of the Composite order was decorated with rude copies of flowers, fruit, men, and animals, to which the inexperienced sculptor imparted a grotesque aspect. It was but a feeble attempt of awakening genius, yet it succeeded in imparting at least a lightness to solidity and a brightness to gloom. The stern, almost Cyclopæan edifice frowned less heavily from the brow of the hill when clothed in these new garments of fancy, and the castle on the plain assumed a picturesque aspect as it passed from the hands of the builder.

From its partial derivation, the first period of Gothic architecture has been called Romanesque.

“In the first age of the Pointed arch it was of the lancet form, the radius of each curved side being greater than the span of the arch. In



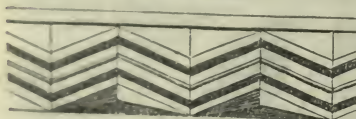
the 14th century, the pointed arch is supposed to have had its vertex lowered, as if the curves were described on the sides of an equilateral triangle—the radius of the curve being equal to the span. After this period the vertex became still lower, the radius being little more than half the span of the arch: finally, a little previous to the suspension of the Gothic style of architecture, the arch assumed the figure of two hyperbolic branches of considerable curvature at the springing-courses, and nearly rectilinear to a certain distance on each side of the vertex obtuse angle.”—*Ency. Met.*, last edition.



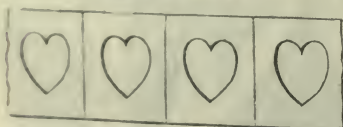
Rose Moulding.



Head Moulding.



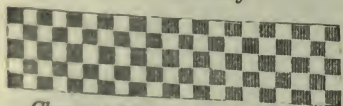
Zigzag Moulding.



Heart Moulding.



Hatchet Moulding.

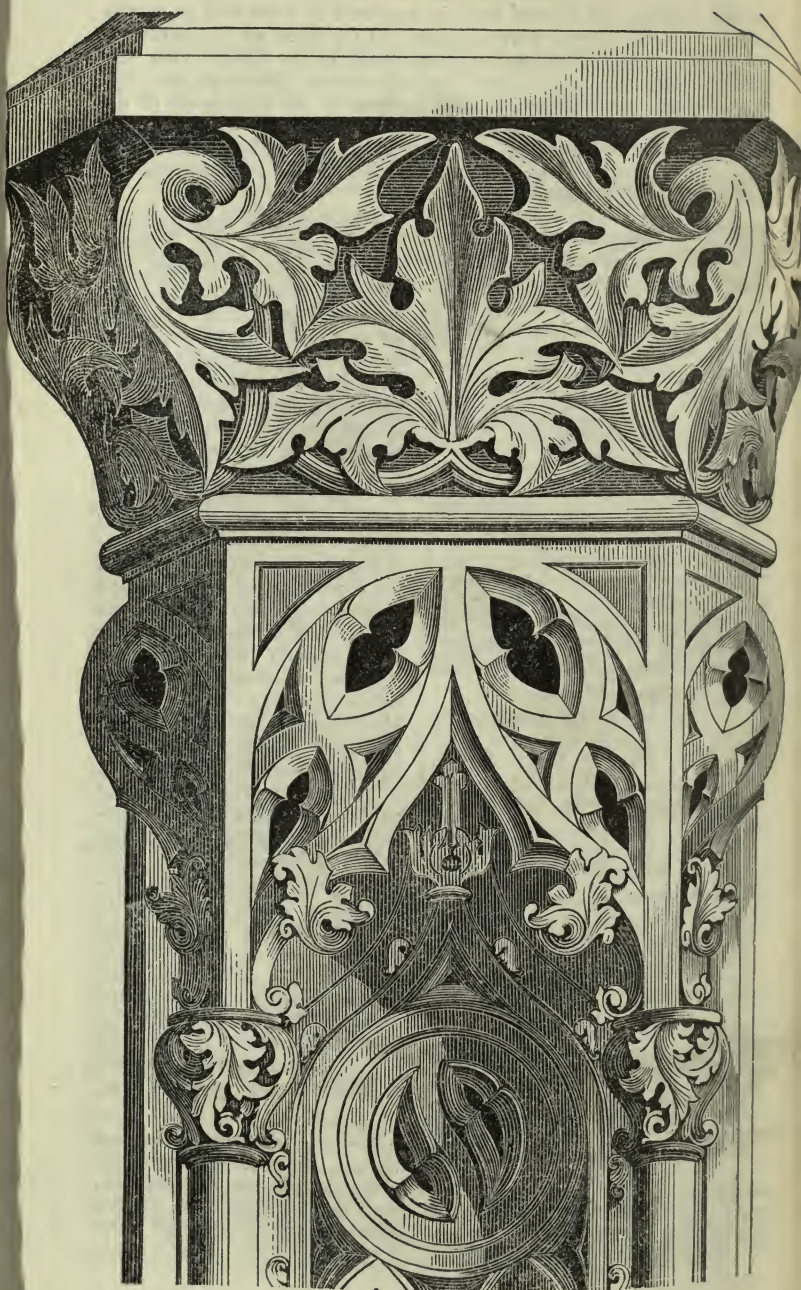


Chequered Moulding used in Saxon Architecture.

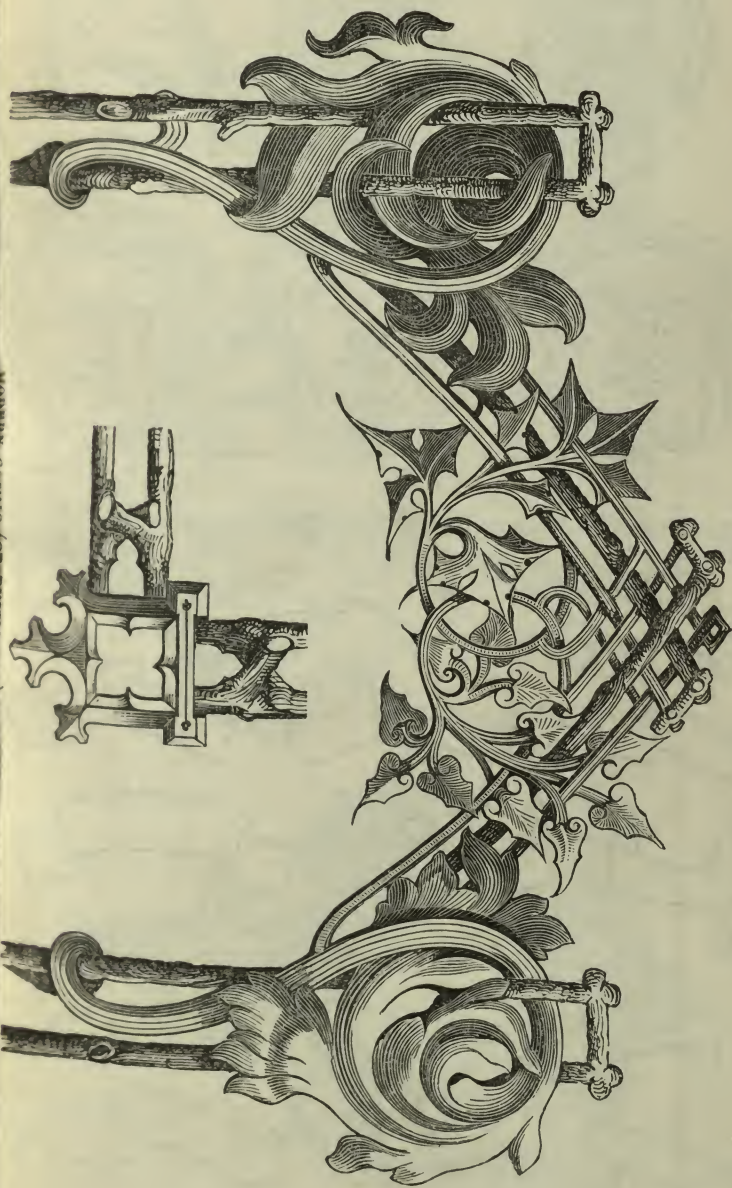
The mouldings about the doors and windows of the Norman churches consist of reed and channels, with concave or plane facies between them, to the latter of which various ornaments are applied; the concave spaces are either left unadorned or upon their surface are placed roses and foliage, with figures of birds and beasts, or grotesque heads of men at intervals. The convex or reed mouldings, whether rectilinear or curved, are either plain or sculptured in the form of rope, or rather so as to present the appearance of a cord wound about a pole. Besides the foliage and animal figures with which the Norman mouldings are enriched, several geometrical mouldings were frequently employed; these are classed under the heads of billets, hatchings, zigzags, fretwork, and bosses.

The periods, orders, or styles,\* as those divisions of Gothic architecture including peculiar characteristics are called, have formed a fruitful subject of contention. Very few agree in designating the periods, and much confusion has arisen in consequence. The authorities on the matter are arbitrary, and almost all that we can do is to understand ourselves by adopting a particular nomenclature from among the mass presented to us.

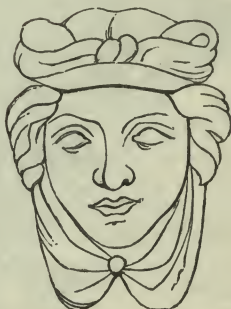
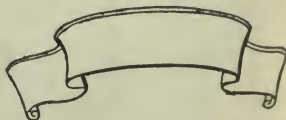
\* “Style” and “order” are bad terms. The first ought to apply to Gothic architecture in general; and the second exclusively comprehends one of the five divisions of ancient architecture. We are surprised that Mr. Britton should use the word order in an erroneous sense.—See his *Antiquities of England*.



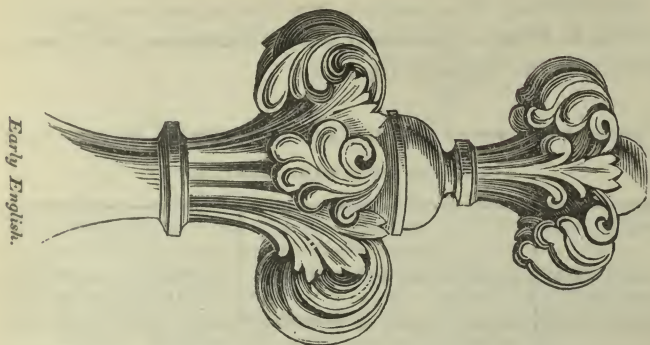




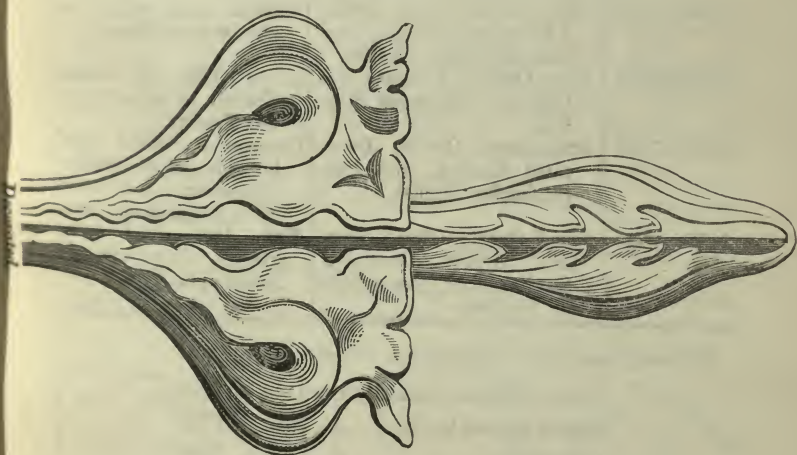
MODERN GOTHIC (OR NORMAN) FOLIAGE

*Tre-foil.**Quatre-foil.**Cinque-foil.**Gothic Terminals.**Gothic Ribbons.*

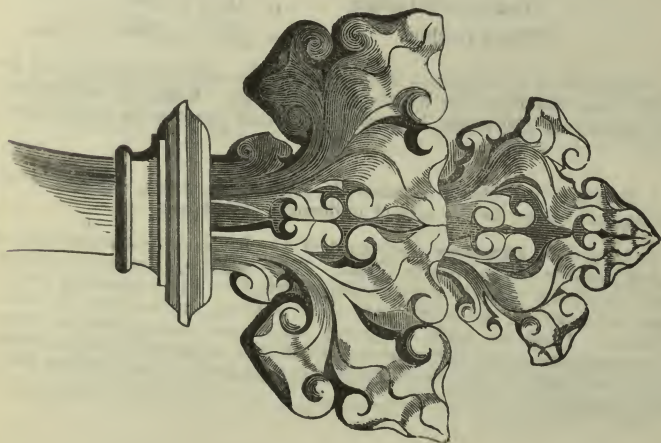




*Early English.*



*Perpendicular.*



*Perpendicular.*

The following table, compiled from the very able essay added by Mr. Willson to Pugin's *Specimens of Gothic Architecture*, will, however, go far to assist the inquirer in this matter.

CHRONOLOGY, NOMENCLATURE, AND DESCRIPTION OF THE VARIOUS PERIODS OF GOTHIC ARCHITECTURE.

| DATES, A.D. | NAMES.                                                                              | CHARACTERISTICS.                                                                                    |
|-------------|-------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------|
| 597—1066    | Anglo-Saxon or Saxon style.                                                         | Appears to be a modification of Roman architecture.                                                 |
| 1066—1189   | Anglo-Norman or Norman.*                                                            | Round Arches and Mouldings.†                                                                        |
| 1189—1272   | Early Gothic, simple Gothic, Lancet Arch, Gothic, English, and Early English.       | Pointed Arch, and tall and slender proportions.                                                     |
| 1272—1377   | Pure Gothic, Absolute Gothic, and Decorated English.                                | Broad Windows, circular Tracery, foliated and ramified Tracery.                                     |
| 1377—1460   | Ornamental Gothic, Decorated English, and Perpendicular English.                    | Compound Pointed Arch, lower in height, mullions interwoven, and carried up in perpendicular lines. |
| 1460—1547   | Florid Gothic, Florid English, Highly Decorated English, and Perpendicular English. | Flat Arch predominant, greater complexity in moulding and <i>entail</i> .                           |

Dallaway makes the divisions five, namely:—

|                       |                   |
|-----------------------|-------------------|
| Semi- or Mixed Norman | from 1170 to 1220 |
| Lancet Arched Gothic  | „ 1220 „ 1300     |
| Pure Gothic           | „ 1300 „ 1400     |
| Ornamented Gothic     | „ 1400 „ 1460     |
| Florid Gothic         | „ 1460 „ 1560     |

Others, such as Rickman, have merged the ornamented and florid into one—thus reducing the number of divisions. While we acknowledge the brevity of this mode, however, we cannot perceive its explicitness.

\* By some this period is called the *Romanesque*, which, although appropriate, had better, for the sake of uniformity, be disused.

† All ancient structures distinguished by the semi-circular arch may be called *Anglo* or *Anglo-Norman Gothic*. These buildings are remarkable for their plainness; but they are generally enriched by deep congeries of mouldings on the arches, and, when there are no columns, running down the jambs of doors. These are again frequently carved, and mostly with the zigzag or chevron ornament; grotesque masks and rude representations of animals, foliage, and flowers, also form common enrichments.—Abridged from *Ency. Brit.*, last edition.



GOTHIC ARCHES.



Fig 1—Semi-circular arch ; the only one used in buildings previous to the reign of Stephen ; it is supposed to be Saxon.

Figs. 2, 3, 4—Norman Style. Figs. 2 and 3 are denominated the horseshoe arch, being a portion of a circle and elongated by perpendicular lines. Fig. 4 is the three-centred or elliptical arch, it is very rarely met with in England, but frequently occurs on the continent.

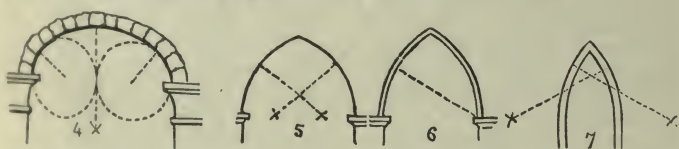
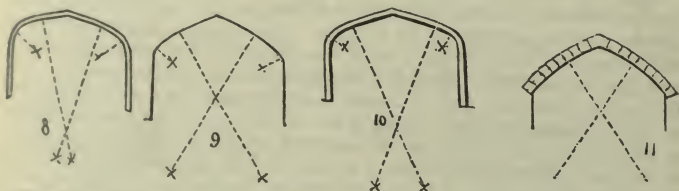


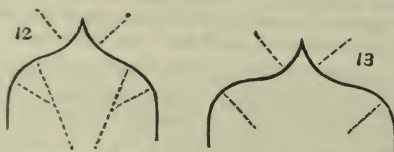
Fig. 5—Transition Style. It is commonly called the pointed horseshoe. The choir of Canterbury Cathedral is said to contain the finest specimens of this arch.

Figs. 6 and 11—Early English Styles. Fig. 6 is an equilateral arch having its height and width equal.

Fig. 7—Decorated Style. It is called the lancet arch, in consequence of the height being greater than the width.



Figs. 8, 9, 10—Perpendicular Style. This arch is peculiar to the reigns of Henry VII. and VIII., after which time the Gothic style ceased to exist in any degree of purity. It is sometimes denominated the Tudor Gothic.



Figs. 12 and 13—Perpendicular Style. The use of this description of arch is confined to tracery, niches, canopies, &c., and is called the ogee ; it is principally used in the late decorated and early perpendicular styles.

As may be gleaned from some former remarks, the prevailing ornaments of the Gothic style, in its earliest period, were copied from nature, and so they continued to be until its decadence. Modern artists have, however, strictly followed the faults, without noticing the beauties, of the original sculptor's design: they have remarked grotesqueness without remarking its cause, and followed implicitly where they ought to have improved or at least understood. The ugly forms that marked the revival of the style in the last century, under the auspices of Horace Walpole and other cognoscenti, have not yet been exterminated, although it is proved that they are but caricatures of the objects of which they are intended to be copies. It is plain that the producers of these abortions do not comprehend a single principle of the ancient art, but yield to a ridiculous fancy that homage which they ought to pay to nature.

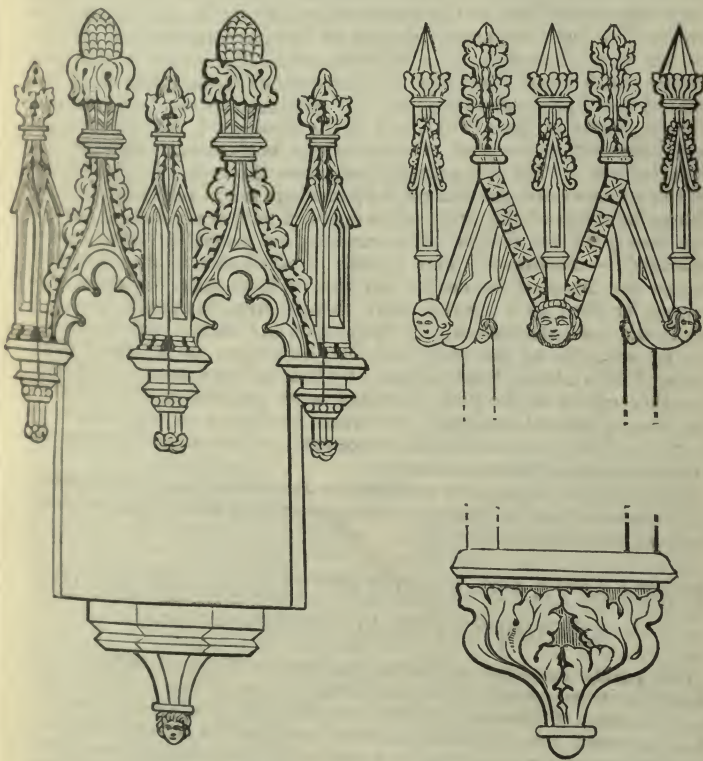
Mr. A. W. Pugin, in the introduction to his splendid work on *Floriated Ornament*, gives us a good idea of the true system, which might be pursued in all cases as well as in this individual instance:—"On visiting the studio of Mons. Durllet, the architect of Antwerp Cathedral and designer of the new stalls," he says, "I was exceedingly struck by the beauty of a capital, cast in plaster, hanging amongst a variety of models, which appeared to be a fine work of the 13th century. On asking if he would allow me to have a squeeze from it, he readily consented; but at the same time informed me, to my great surprise, that the foliage of which it was composed had been gathered from his garden, and by him cast and adjusted in a geometrical form round a capital formed of pointed mouldings."\* This incident and after-reflection convinced Mr. Pugin that the finest Gothic foliage was a close imitation of nature; and the subsequent discovery of a species of nettle which had been accidentally packed with some goods on board a ship, and had assumed the exact geometrical contour, from pressure, which appears in ancient Gothic sculptures of that plant, completed the chain of presumptive evidence.

Still referring to flowers, the same writer remarks:—"The great difference between ancient and modern artists, in their adaptation of nature for decorative purposes, is as follows. The former disposed the leaves and flowers of which their design was composed into geometrical forms and figures, carefully arranging the stems and component parts so as to fill up the space they were intended to enrich; and they were represented in such a manner as not to destroy the consistency of the peculiar feature or object they were employed to decorate, by merely imitative rotundity or shadow; for instance, a panel, which, by its very construction is flat, would be ornamented by leaves or flowers, drawn out or extended, so as to display their geometrical forms on a flat surface. While, on the other hand, a modern painter would endeavour to give a fictitious idea of relief, as if *bunches* of flowers were laid on, and, by dint of shadowing and foreshortening, an appearance of cavity or projection would be produced on a feature which architectural consistency would require to be treated as a plane; and instead of a well-defined, clear, and beautiful enrichment, in harmony with the construction of the part, an irregular and confused effect is produced, at utter variance with the main design."

\* The work from which the above extract is taken ought to be in the hands of every person who desires to become acquainted with the beauties of Gothic ornament. As its title indicates, the book is devoted entirely to designs in flowers. They are exquisitely beautiful, and one, especially, which we noticed—the fuchsia—in a design for a window, &c., so closely approached the natural appearance of the flower, that we could have almost fancied it was a real one accidentally fallen on the page.



As the style of Gothic architecture has again gained favour in this country, it would be well were our decorators to apply themselves to a reasonable study of its principles; we should then be spared those abortions which daily greet our gaze in pretentious places. The New Houses of Parliament externally present a remarkable evidence of misapplication, unrecognisable in the edifices constructed in the middle ages. Overladen with ornament and depressed in height, to burlesque the imagery of Vitruvius in describing the classic orders, the building resembles soem blowsy matron tricked out in the finery of a vulgar taste.



Unwilling to believe in the popular legend of its being a freemasons' secret,\* we still hold that there is one to which only study and application offer a solution.

\* The freemasons, in the middle ages, were certainly the most famous builders, but it is absurd to suppose that they now possess any architectural secret unrevealed to common science.

## TUDOR.

As architectural genius progressed, civil warfare stepped in to mar its good effects, and proved a most formidable enemy. The delicate and fanciful tracery of the sculptor was abandoned for the massy wall, and its ponderous accompaniments of buttresses, gateways, drawbridges, and donjons; and for a while art was forgotten in a desire for safety. But eventually, true taste again arose, like the phoenix from its ashes, and a style the most fanciful and elaborate of any age was instituted in this country. Though founded on the Gothic model, its peculiarities bore no resemblance to the gorgeous solidity of its predecessors; but assumed a new character, elegant as flowing drapery, and intricate as the tangled meshes of a spider's web. The origin of this innovation dates about 1509, and is distinguished by Rickman under the title of the "perpendicular style." It continued in use during the successive reigns of Henry VII. and VIII., Edward VI., and Queens Mary and Elizabeth, in the latter of whose reigns its place was usurped by the Elizabethan. "The name clearly designates this style; for the mullions of the windows and the ornamental panellings ran in perpendicular lines. Many buildings of this style are so crowded with ornament as to destroy the beauty of the design. The carvings are generally very delicately executed."—*Rickman*. This opinion is applicable to those instances where the fancy of the design ran riot, without order or method, but cannot be cited as a general rule; though, from the peculiar nature of the common ornamentation, it is always open to criticism by the fastidious. As an example of the pure style, no better can be mentioned than Henry VII.'s Chapel, Westminster. "There is," says Britton, "probably no other edifice on the globe in which such profound geometrical skill has been displayed, mingled with such luxuriance of ornament." It seems as if the pile were dressed in lacework, so elaborate are its carvings, so minute and intricate its designs.

The features of domestic architecture during the Tudor period consist in "horizontal lines of doorways, windows with embattled transoms, and vast and massive pendants."

## ELIZABETHAN (OR LAST TUDOR) STYLE OF ARCHITECTURAL DECORATION.

The purely domestic style of architecture in England suffered few variations in its general appearance from the time of the Anglo-Saxons, until the reign of Charles II., when the gable roof, of which the favourite triangular arch was the prototype, was prohibited by act of parliament. The Elizabethan style was the last to retain the feature which for so long a time had predominated in this country. Walpole refers the origin of this style to that period when, by the settlement of animosity between the houses of York and Lancaster, the nobility and gentry were enabled to forsake their fortified dwellings and consult domestic convenience; and to this circumstance we, probably, may not be wrong in ascribing the downfall of feudalism, and the rise of a civilisation which has gone on increasing unto our own day.

Various opinions have been expressed on the characteristics of this style; but on investigating its most perfect specimens, we find them consisting of an amalgamation of Gothic and Roman architecture—the



PIECE FROM CURVE HALL, CHESHIRE.







former being sobered by the Tudor, and the latter obtaining peculiar richness from the additional variety infused into the classic models. In this style the ornament appears as a *garment*, whereas in the Gothic it forms a *feature*—yet each presents gracefulness when properly applied.

One of the principal causes of degeneracy in the Elizabethan style consists, doubtless, in its non-specific character, leaving room for innovation; and it would be a task of no ordinary difficulty to decide how far ornamentation should proceed in fabrics ostensibly vehicles for decorative display. Such a question can only be decided by a master-mind, and, as in most other things, requires a just perception and correct fancy to regulate according to the rules of natural proportion and harmony.\*

We are supported in this opinion by Mr. Fildes, who remarks:—"The style continued to flourish during the whole of the reign of Elizabeth, and seems to have reached its utmost point of perfection at the commencement of James's reign, from which time we may date its decline; as the artists of the day, in their search for variety, grafted upon it all manner of incongruous ornaments, every one thinking himself privileged to introduce whatever ideas his wayward fancy might suggest, thus inducing combinations which Walpole somewhat harshly stigmatized with the name of 'King James's Gothic.'"

A talented writer thus sums up the pure character of this style:—"Its exterior form was composed of gable roofs,† oriel and bay windows in abundance; arcades, columns, and pilasters (the moulding purely Roman); their columns, Grecian and Roman combined; and grand terraces and canals in their gardens, imitated from the Italians, adorned with vases, fountains, &c.†

The Elizabethan style has been traced to the time of Henry VIII., in interior decoration and arrangement; but at that remote period it could not have been more than the mere germ of its subsequent perfection. Then, we are informed, "classical taste in architecture was reviving in Italy, and spreading, as from a centre, among the other nations of Europe. The Gothic, however, being more firmly established in those nations,

\* Gwilt, in his "Encyclopædia of Architecture," speaks harshly, and in our opinion unjustly, of this style—ascribing the faults of the architect to the defects of the system. He thus concludes: "The style called Elizabethan we consider quite as unworthy of imitation as would be the adoption in the present day of the model of the ships of war, with their unwieldy and topheavy poops, which encountered the Armada, in preference to the beautiful and compact form of a well-moulded modern frigate." As this gentleman's opinion carries much weight, it is desirable that his misrepresentations should not be passed over. His similitude here is logically and practically defective. Ships are not houses, nor is it necessary to imitate the symmetry of the one in the other. Mr. Gwilt does not point out anything in his list of incongruities incapable of being rectified; and he does not seem to have taken into consideration how many of these might have been engrafted by bad taste and weak judgments upon perfect models. A little analysis is always valuable in inquiring into the history of error. If Mr. Gwilt has satisfied himself with merely a glance at effects, let us assure him that he has lost his labour, which ought to have begun at the causes.

† By many the gable, ornamental finial pendants, oriel or projecting windows and pinnacles, are supposed to be peculiar to the Elizabethan style; but in this they err; "all these addenda are formed on the basis of the old English school, or, more properly speaking, domestic architecture; but the theory on which Hakewell and Richardson would fix the pure Elizabethan is the cinquecento of Italy, unmixed with any Gothic detail or Gothic enrichment."—Page.

‡ Page's *Acanthus*, pp. 194-5.

still struggled for supremacy; and the dispute ended in a compromise between the two styles, the classic and the Gothic, combining in what we call in England the Elizabethan style.\*

The interior peculiarities of the Elizabethan style consisted in panelled doors, ceilings, and wainscoats; to which the painter's art frequently imparted an additional beauty. The ceilings were often fretted in the most elaborate manner, and ornamented with bosses, pendants, and rich carvings, giving to them an appearance of gorgeous solidity. Halls had framed roofs, constructed in a highly ornamental manner.

"It is worthy of remark, that while the architectural taste of the time was declining, the domestic fittings-up of the interiors were increasing in comfort and accommodation. It continued in this progressive state till the accession of Charles I."

It may be emphatically said of the Gothic fane, that it is the *house of God*; the Elizabethan edifice is the house of wealth and rank. The one is solemnly grand, the other is light and stately.

In the first,

"The storied windows, richly dight,  
Casting a dim religious light,"

induce devotion; in the second, the "bay," or "oriel," the fretted roof, and the capricious ornaments, provoke gaiety. The one is made for prayer, the other for festivity.

For street architecture, the Elizabethan is eminently suited; it is convenient for business, and attractive to the eye; and we view with satisfaction the efforts now making to employ it more generally for this purpose.

#### ORNAMENTS USED IN ELIZABETHAN DECORATION.

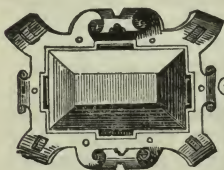


Fig. 1.

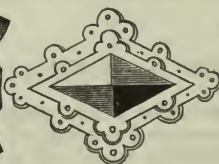


Fig. 2.

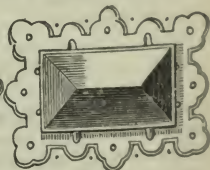


Fig. 3

Figs. 1, 2, and 3 are used for ornamenting centres of panels, &c., but they frequently partake of an elliptic form, as Fig. 7, and are sometimes ornamented with scrolls, flowers, shells, &c.



Fig. 4.



Fig. 5.



Fig. 6.

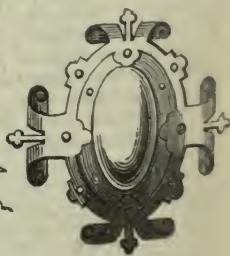


Fig. 7.

\* G. Fildes's *Lecture on Elizabethan Furniture*.



Figs. 4, 5, and 6 are the general figures of the spreading ends, they are named respectively the scroll head, circular bead head, and elongated panelled head.



Fig. 8.



Fig. 9.

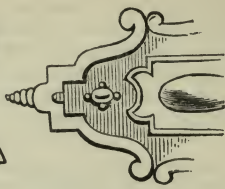


Fig. 10.

Figs. 8, 9, and 10 are used as end-pieces. Fig. 8 is called the trefoil end, fig. 9 cup and flower, fig. 10 bolted.



Fig. 11.



Fig. 12.



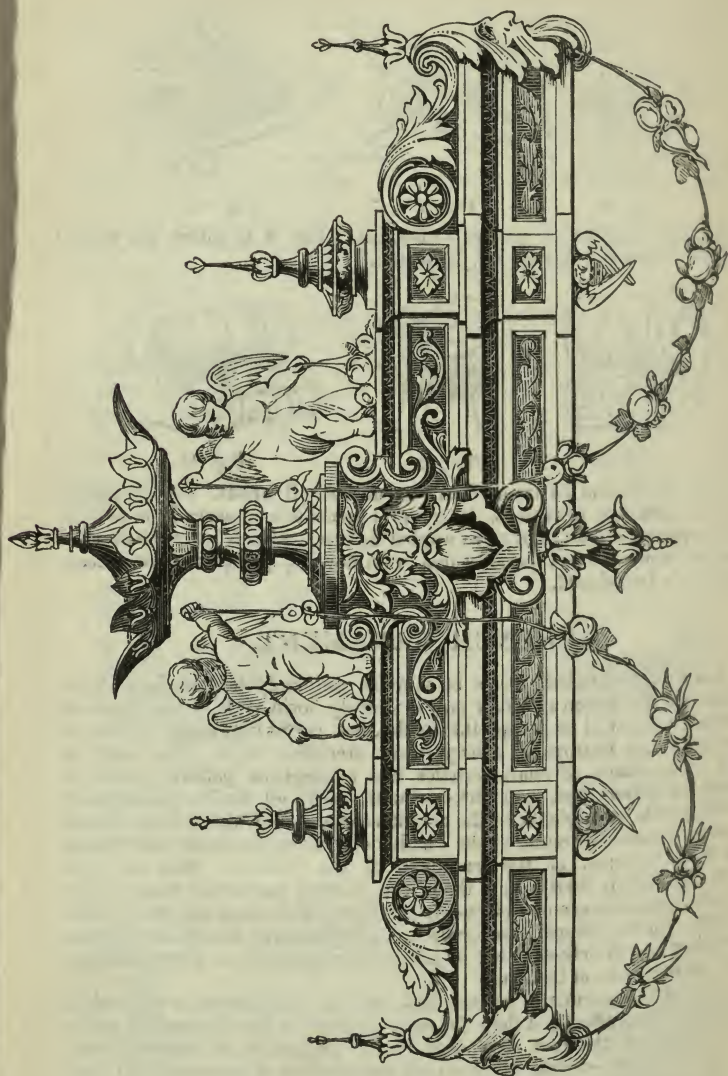
Fig. 13.

Figs. 11, 12, and 13 are generally termed scroll heads. In designing this description of ornament, the general forms to be observed, are oblique lines, squares, ellipsis, and right angled figures. Bands or garters containing various-shaped perforations, with flowers, fruit, &c., may occasionally be introduced.

## FRENCH ORNAMENT.

Louis the Fourteenth, or, as he is more commonly termed, Louis Quatorze, was the patron of a new and extremely florid style of architectural ornament, founded on no specific model, but partaking, more or less, of the decorative features of nearly every preceding style. The result of this accumulation of characteristics was a gorgeous pattern, suited to glare and glisten, but, as is the case with nearly all similar productions, bearing little resemblance to the primitive elegance of the ancient schools—to the classic decoration of the Parthenon, the harmonious convolutions of the Arabesque, or the grandeur of the Gothic. Still, the style was not without merit; and though it showed perverted taste, it also denoted the existence of judgment, capability, and some degree of originality. To the sobered intellect the Louis Quatorze decoration appears rambling and ill-defined; but its ensemble redeems, in a great measure, the imperfections of its detail.

This style is peculiarly *geometrical*, and for this reason is valuable to the student, as offering a field for early practice in the disposal of angles and curves to the best advantage in the production of regular forms. Another feature consists in its mixed peculiarities of ornament and landscape; and this, again, is of great utility in teaching the appropriate form of the one as adapted to the subject of the other. Study will alone reconcile these two forms of composition, and much tact is requisite to prevent the one appearing like an intruder upon the other. The best



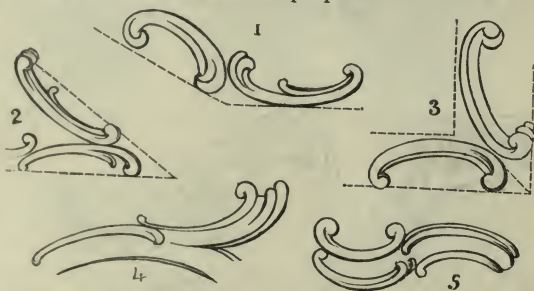


plan appears to be to place the landscape as much in the background as possible.

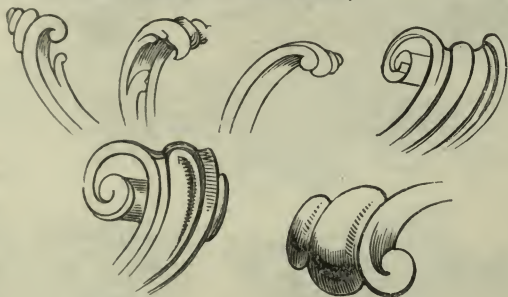
When figures are introduced, care should be taken that they are of an appropriate character: mythological characters may be used with propriety. "The different parts of the scrollwork add to the sudden change which is generally understood to have taken place with the heathen gods and goddesses; and the minutiae around should be those emblems that may lead to the discovery of the artist's imagination; but do not let those objects so combined be confused, for that would ruin the whole, however good the drawing or the idea."

When animals, birds, &c., are placed among the scroll work, care must be taken not to place them in a prominent position, but to intermix them with the scrolls or flowers, by which means the framework of the design will not be broken. To make the introduction of animals, birds, &c., interesting, they should be introduced as telling a particular story, as for example: a dog alarmed at the appearance of a serpent, a bird at a dog, or a swan, gracefully drawn, picking at a snake, &c.

The following diagrams show a few of the geometrical lines. Fig. 1 is an obtuse angle, fig. 2 an acute angle, fig. 3 a right angle, figs. 4 and 5 mixed curves; in fact, there is no description of line that is not capable of being converted into an ornamental purpose.



French ornament consists of a number of parts, each having a particular purpose; they are known as block volute heads, shell, &c., foliated heads, and centre-pieces. The following engravings are block volute heads, and are generally used to finish a scroll.



The annexed diagrams are illustrations of the scroll and shell heads for centre-pieces or terminals, or for the purpose of connecting two scrolls running on opposite sides.





French ornament is well adapted for designing brackets, panels, balustrades, &c. The accompanying engravings are illustrations for the respective purposes.



*Brackets.*



*Panels.*



*Balustrades.*







A PORTION OF A SPANDRIL (LOUIS QUATORZE.)

## FRENCH RENAISSANCE.

This style preceded that of Louis Quatorze, and followed an interval occupied by war and contention, embracing the period commencing with the introduction of Norman architecture down to the 14th century.

Its peculiarities consist in considerable lightness and grace, and it is quite opposite in character to the styles of Louis XIV. and Louis XV.





## THE WATTEAU STYLE OF ORNAMENT.



The style commonly known as the Watteau is very peculiar, and derives its name from the originator, Anthony Watteau, whose works are well known, more especially those connected with theatrical and interior decoration. His subjects were generally chosen from conversations of the comic or pastoral kind, the marches and encampments of armies, landscapes and grotesques, which he finished with a free and flowing pencil, a neat and spirited touch, and a pleasing tone of colour. The accompanying engraving is taken from one of his designs.

## THE NEW AMERICAN ORDER.

Creative spirit has lain singularly dormant in the wide, and one would think suggestive, field of architecture; and even those energetic geniuses who partially escaped the contamination of the prevailing torpidity, have scarcely taken a higher flight than that of their companions who slumber beneath the shadow of the Parthenon, and construct new, dreamy, incongruous fabrics from its dislocated elements. Literally, we have had no originality since the last of the Gothic architects—not the architect of the resuscitation, whose works prove abortions, but the olden planner, whose fame survives decay. Since his period, plagiarism and confusion have been the constant monitors. We have had styles builded upon styles—orders taken to pieces and stuck together anyhow—an “architectural mixture” concocted, rivalling in the variety, though not in the harmony of its ingredients, Sydney Smith’s “salad bowl:” we have had pretenders to the science creeping in unmolested among the fraternity of scholars, whose wits were lost in rhapsodical admiration of the fragments of antiquity, and adding their empirical ideas to the common stock of learned nonsense, until monstrosity became worshipped as an

idol of beauty, and the temple of architecture became desecrated to the vile use of a mere lumber-room of misapplied artistic ingenuity and the abortions of pretentious ignorance. This retrograde spirit is perpetuated even to our own times: few seek for novelty; our energies are devoted to the servile process of copying; and even in that, doubt continually bars our progress; and though we profess to search for *purity*, we are pursuing an *ignis fatuus*—a mere reflection, looming through the vista of time, from the decayed remains of things that should teach us a nobler lesson of self-reliance, and the exercise of a similar power to that by which they were created.

Until within a recent date it was deemed utterly impossible to compete with the ancients in a legitimate manner. We were taught to believe that with them originality in architectural design had departed: that geometry and fancy, for all time, had expended their resources upon the temples of the mythological deities; and in consequence the fane of Christianity rose, and still rises, a servile copy from the result of barbarous enthusiasm. The old Greek or Roman might, if it were possible for him to revisit the earth, again bend before his familiar altars, and gaze, unsurprised at aught but the badness of the workmanship, at features which two thousand years ago elicited a reverential feeling from his breast; nay, he might still observe the symbols of his political cruelty and oppression *decorating*, in accordance with his own heart, the prominent features of a church, supported by the highest patrons of a reformed religious establishment.\* We are happy at perceiving, however, that there is now some hope of an alteration in this state of affairs—judging from evidences before us.

Contemporary with the erection in Hyde Park of a building of which the like had never been seen before, constructed of iron and glass, in America a proposition was started to effect some startling alteration in the standard architecture: to unite, in fact, a national emblem with the houses of the population. In this case the Indian corn plant has been adopted as an architectural feature; the pillars being formed like sheaves, and the overhanging ears forming the capitals.

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\* *Vide* the carytides at St. Pancras Church.



# CHRONOLOGY OF ARCHITECTURE.

CYCLOPEAN ARCHITECTURE.—Specimens of this earliest and massive style are confined to Greece and Sicily.

DRUIDICAL AND CELTIC erections were still ruder than the preceding, consisting merely of single-stone monuments, designed manifestly for ceremonial purposes. Examples abound in Syria, Africa, Britain, Gaul, Italy, Greece, Arabia, Persia, and Hindūstan. The stones are merely rough-hewn, and no attempt at display is exhibited. In Holy Writ frequent mention is made of this style. The following are references:—Gen. 28. 18, ch. 31. 48; Judges 9. 6; 1 Sam. 7. 12; 2 Sam. 20. 8; Josh. 4. 20, ch. 24. 27. Also, in Gen. 36. 27, mention is made of “Rachel’s grave,” constructed in the manner described. The date of this occurrence, as fixed by the chronologists, was 1700 B.C. Circles formed of single stones, placed a short distance apart, were also formed. A remarkable specimen still exists at Avebury, in Wiltshire.

BABYLONIAN ARCHITECTURE.—Began between 2200 and 2100 B.C.

PERSIAN ARCHITECTURE. — Origin uncertain, but doubtless very ancient.

JEWISH ARCHITECTURE.—Only two examples are known, both of which are mentioned in the Old Testament, namely, Solomon’s Temple and the house in Lebanon.

EGYPTIAN

INDIAN

CHINESE

MEXICAN

} Great doubts are entertained by archæologists as to the comparative antiquity of these styles. [*See Articles.*]

ETRUSCAN ARCHITECTURE.—Origin uncertain, but very ancient.

GRECIAN ARCHITECTURE. — Origin, 1493 B.C.; fall, 144 B.C. [For description of *orders*, refer to text.]

ROMAN ARCHITECTURE.—Derived from the Etruscan, 610 B.C.; decline, 476 A.D.

*Romanesque* or *Byzantine* originated under Constantine the Great, in the early part of the 4th century.

Pointed (derived from *Romanesque*), beginning of 13th century.

*Italian Renaissance*, 1298.

Schools of the  
Italian Renaissance.

} Florentine school, continued to 1454.

} Roman school, founded by Bramante, 1470.

} Venetian school, founded by San Michelli, born 1484; and extended by San Sovino.

BRITANNIC ARCHITECTURE.—At the period of the invasion of Julius Cæsar (55 B.C.), the Britons resided in mere huts, without the least pretensions to architectural beauty. Cæsar introduced Roman architecture, specimens of which, of a beautiful description, are frequently found at the present day. When the Romans deserted this country, the example they had set declined in influence, and once more the primitive model was adopted by the Britons.

ANGLO-SAXON ARCHITECTURE.—The arrival of the Saxons (A.D. 449) did not tend to diminish this barbarism. Wooden architecture continued in use until long after the natives had been converted to Christianity; and it was not until the end of the 7th century that the masonry of the

Romans was restored, even in the erection of the house of God. The Britons themselves, who had taken refuge in Wales, were still more uncivilised; and it was not until Edward I. ascended the throne (1272) that anything like architectural consistency was established among them. The Saxon power in this country lasted for a period of nearly 500 years, namely, from A.D. 600 till A.D. 1066. This time has been divided into three periods, in which as many peculiar architectural characteristics prevailed. These are\*

| PERIOD.  | A.D. |    | A.D. |
|----------|------|----|------|
| I. . .   | 597  | to | 872  |
| II. . .  | 872  | "  | 1036 |
| III. . . | 1036 | "  | 1066 |

GOthic ARCHITECTURE.—After the Conquest, the Norman style was introduced into England, and thus originated the Gothic model. For the various gradations subsequent to this innovation until the Elizabethan æra, the reader is referred to the articles "Gothic" and "Tudor" in the foregoing pages.

THE LAST TUDOR OR ELIZABETHAN STYLE originated in 1558, and continued, subject to various modifications, until the reign of Queen Anne.

*Inigo Jones* (born 1572, died 1651) revived the best classic models, and reinstituted a purity of architectural composition, founded on the *chefs-d'œuvres* of the ancients. Since the period of his decease, most architects of celebrity have followed his example, and instead of pursuing the monotonous course of imitating one model, have drawn largely from the best components of many styles, thus producing an effective variety.

ARABIAN ARCHITECTURE originated under Mahâmet in the 7th century. It is sometimes called *Moresque* or *Saracenic*. It is divided into three periods, namely:—

I. about 770 A.D.

II. From 770 A.D. to close of 13th century.

III. From close of 13th century to decline of Saracenic power in Spain.

GERMAN ARCHITECTURE.—The Romanesque and pointed styles were exhibited very early.

RUSSIAN ARCHITECTURE.—Began in the 9th century; revived by the Czar Peter in 1703.

SPANISH ARCHITECTURE.—Italian style introduced 1480. [*See Arabian.*]

FRENCH ARCHITECTURE.—Origin about 1540. Louis XIV. introduced the style distinguished by his name, which was afterwards improved under Louis XV. This style continued in use until the commencement of the present century, when the Venetian was adopted.

\* These divisions are also comprehended under the general title of Anglo-Saxon or Saxon style.

THE END.



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| 0         | 4 | Royal                               | 24  | ditto 19½                    | .. | .. | .. | 0  | 5  | 0  | 0  |
| 0         | 4 | Ditto, rough-grained                | ..  | ..                           | .. | .. | .. | 0  | 10 | 0  | 0  |
| 0         | 8 | Ditto, extra thick, smooth or rough | ..  | ..                           | .. | .. | .. | 0  | 8  | 0  | 0  |
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| 0         | 6 | Ditto, rough-grained                | ..  | ..                           | .. | .. | .. | 0  | 16 | 0  | 0  |
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| 0         | 6 | Elephant                            | 28  | inches by 23                 | .. | .. | .. | 0  | 12 | 0  | 0  |
| 0         | 9 | Colombier                           | 35  | ditto 23½                    | .. | .. | .. | 0  | 12 | 0  | 0  |
| 0         | 9 | Atlas                               | 34  | ditto 26                     | .. | .. | .. | 0  | 16 | 0  | 0  |
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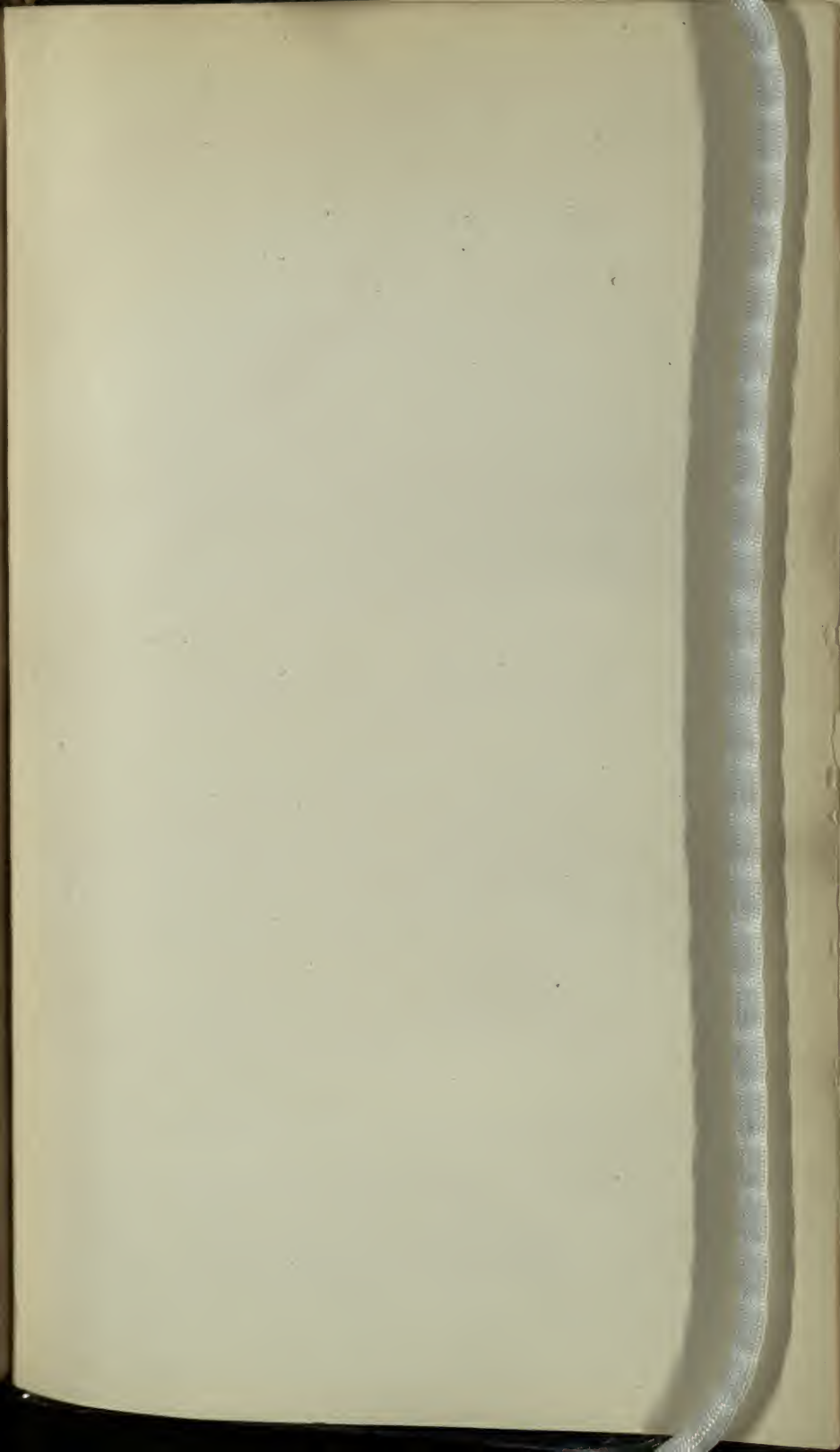
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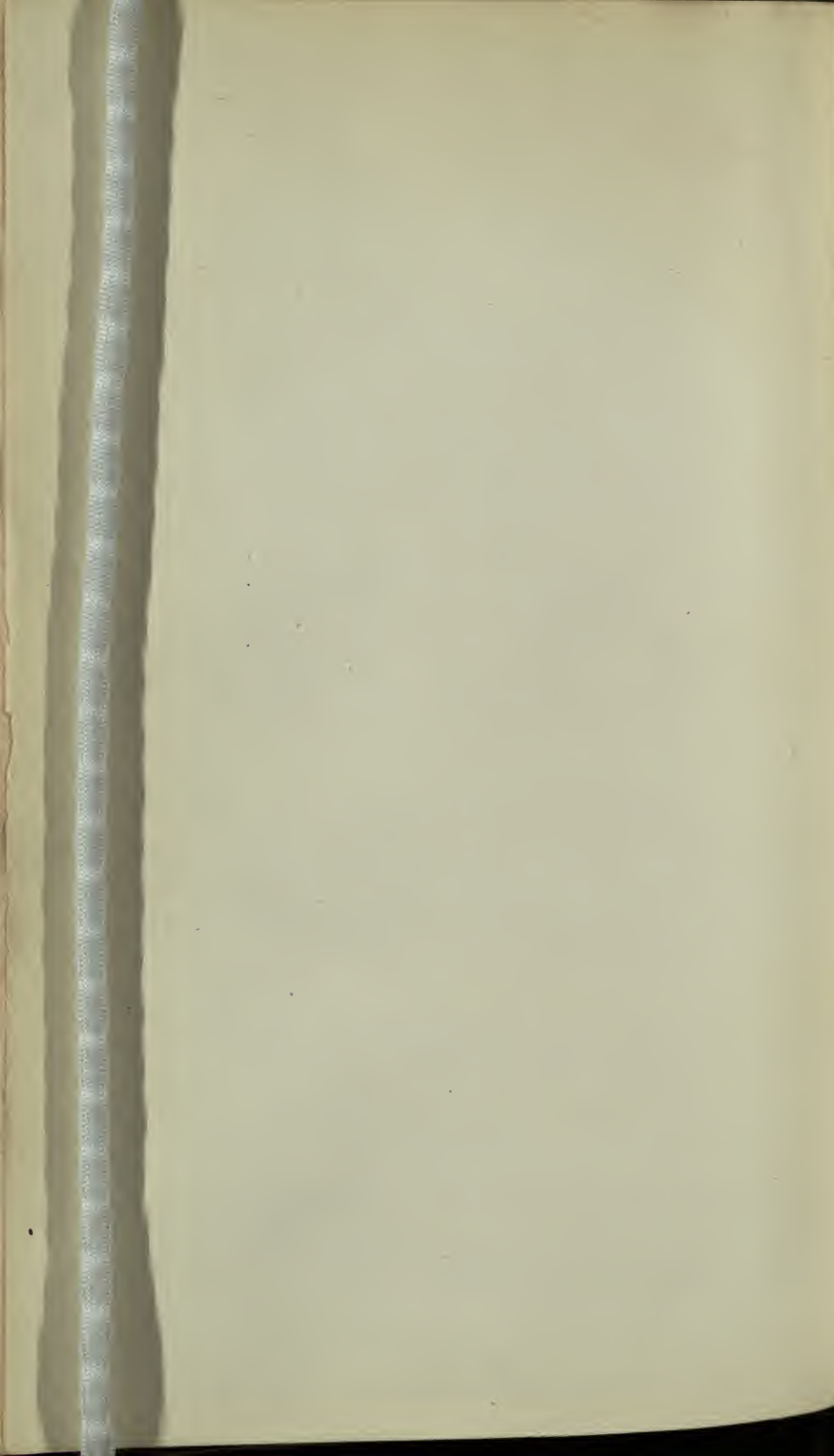
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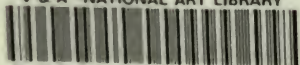






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